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THE
HISTORY OF
SILHOUETTES

BY
E. NEVILL JACKSON



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... BY ...

Emily
E. (NEVILL) JACKSON



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FAR IN AND OUT, ABOVE, ABOUT, BELOW,
'TIS NOTHING BUT A MAGIC SHADOW SHOW,
PLAY'D IN A BOX WHOSE CANDLE IS THE SUN
ROUND WHICH WE PHANTOM FIGURES COME AND GO.

Stanza XLVI.

Fitzgerald's translation of the Rubyat of Omar Kayyam.



FOREWORD.



AMONGST my reminiscences of personal belongings and the charm of old portraiture, none has given me greater pleasure than the silhouette of bygone days.

The souvenir, sometimes cut by gifted amateurs, was exchanged amongst friends in my early days as the photograph is to-day. We had many at Wolterton, our Norfolk home, and the picture of my grandmother, Lady Orford, and the cuttings of Princess Elizabeth are amongst my treasured possessions.

I remember Mr. Guest collected silhouettes, and had some fine examples of the work of Miers (who lived near Exeter Change), of Rosenberg, and of Field.

Mr. Guest was a very good judge of such things, having, by many years of collecting, perfected a naturally cultured sense of art. Like myself, he had learnt much from Mr. Pollard.

Lady Evelyn Cobbold shewed me three silhouettes of Mr. Cobbold, his father, and his grandfather, all perfect portraits, and very interesting.

Dorothy Neill

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PREFACE.

IT has not been easy to gather up the threads of history concerning an art and handicraft long fallen into desuetude. Amongst the few who still work at black profile portraiture, none has been found who is cognisant of the traditions, nor who has any knowledge of the complex processes by means of which the fine eighteenth-century work was accomplished.

My sincere thanks are due to Mrs. Head, Mrs. Whitmore, Madame Nossof, Mrs. Wadmore, Mrs. Lea Carson (of Philadelphia), Mrs. Whetridge, Mr. Francis Wellesley, Mr. H. Palmer, Mr. Desmond Coke, Mr. Holworthy, Captain Pringle, Mr. H. Terrell (of Boston), Mr. Laurence Park, Dr. Beetham (descendant of Mrs. Beetham, the fine eighteenth-century silhouettist), Mr. J. A. Field, for the interesting series of portraits painted by his great-grandfather, and many others, who, possessing silhouettes, have allowed me to visit and make a study of their collections or have sent specimens for examination. Without their courtesy, and that of many others who gave me facilities for studying some thousands of specimens and advertisements, it would have been impossible to write this book. A subject on which there exists no written history, and which has hitherto received scant attention, requires much research amongst a large number of examples, amongst old newspaper matter, contemporary social history, and the trade labels of the silhouettists, for its faithful record.

More especially I am grateful to those who have kindly permitted me to reproduce their silhouettes, thus making clear to art lovers, and those who take pleasure in the curio, how manifold are the charms of family treasure, which would not otherwise have been available for study. To Herr Julius

Preface

Leisching, Director Erzerzog Rainer Museum, I am indebted for information concerning silhouettists of Germany and Austria contained in his memorandums of the Industrial Museum; to Sir Sidney Colvin, Keeper of the Prints in the British Museum; to Mr. C. J. Holmes, Director of the National Portrait Gallery; to Mr. T. Corsan Morton, of the National Galleries of Scotland; to Mr. D. E. Roberts, of the Library of Congress, Washington, for access to special collections; to Mr. Horace Cox and Mr. T. P. O'Connor, with regard to pictures under their control in the "Collector" and the Magazine; to Lady Dorothy Nevill, for placing at my disposal the beautiful silhouette work of Princess Elizabeth, daughter of George III.; to Lady Sackville, for allowing me to study the silhouettes of Knole, and to reproduce some of the silhouette porcelain in her possession.

If fresh interest is kindled in the graceful art of the silhouettist, and the names of some little known artists are rescued from oblivion, my pleasant task will not have been in vain. Perhaps those who read these pages will find a charm and wistfulness in the shadow portrait. Beauty is not alone recorded by the brush of great artists, but also by minor workers. Gainsborough painted portraits of beautiful women at Bath, and Charles and Spornberg worked at their shades in the same street; the same clients visited both studios. The silhouette, poor relation of the miniature, the forerunner of Daguerre, shows the Belle of Cheltenham, or the Dandy of Bath and the Wells, appealing and dainty in shadowland, while the laughter of the shadow children echoes ghost-like as we note their toys and sports; they flit across the pages, they cast a shadow, and are gone.

E. J.

Oak Lodge, Sidcup.

CHAPTER I.

BLACK PROFILE PORTRAITURE: ITS PLACE IN ART, LITERATURE, AND SOCIAL LIFE.



FIGURES in black profile join hands round the wine-cups and oil-jars made by Etruscan potters; in silhouette men are armed to battle, women weave cloth and grind corn, children play at ball and knuckle-bones, life-like in shadow.

There is a pageant of profile portraiture on the mummy cases and frescoed tombs of ancient Egypt. Strange peoples are shown in outline as they lived; they go to war, they marry, their children play, the ritual of their Book of the Dead is pictured in profile three thousand years before the Christian era.

These flat and unsubstantial ghost figures come to us down the ages. From those mystic times when Crates of Sicyon, Philocles of Egypt, and Cleanthes of Corinth first worked in monochrome, there is an unbroken tale of men and women who have lived, loved, hated, and triumphed—Pharaohs and their slaves, Greek gods, and athletes; a French king, a murdered queen; Napoleon and his generals; statesmen and politicians; Goëthe, Beethoven, Burns, Wellington, Dickens, Washington, Harrison, Scott, and ten thousand others down to the present day. They come as colourless ghosts, relics of bygone men and women, shadows caught and held, while the realities have flitted across life's stage and vanished.

Old Omar Khayâm, "King of the Wise," in the twelfth century knew

"We are no other than a moving row
Of magic shadow shapes that come and go
Round with the sun, illumined lantern held
In midnight by the master of the show."

He had not been busied with winning knowledge without seeing the deep significance of the shadow portrait. The familiar figure of the showman whose lantern displays the black moving figures in the midnight streets of Teheran appealed to him with vital force. He uses the shadow picture constantly as a simile in his matchless quatrains—

“Heav’n but the vision of fulfilled desire,
And hell the shadow from a soul on fire,
Cast on the darkness into which ourselves
So late emerged from, shall so soon expire.”

The subtle appeal of the silhouette is inevitably associated with death, in its legendary origin. Filled with joyous anticipation, thrilling with the thought of the woman he would soon hold in his arms, a lover returned after a short absence to find that his betrothed was dead; he rushed into the death chamber, maddened with grief, to look his last on the face of his beloved before it should be hidden from him for ever. There on the wall the shadow of the dead woman’s features appeared in perfect outline, for a taper at the head of the bier cast the shadow. With reverent hand the man traced the portrait, which he believed to have been specially sent as consolation.

There are other variants of the story. The Greek legend attributes the invention of painting to the daughter of Dibutades. Knowing that the passion of her lover was waning, she furtively sketched his shadow on the wall as he stood with the sun behind him. We are not told if this delicate way of indicating that even a shadow outline can be made permanent by a sufficiently determined young woman was of any use in making the love of the inconstant swain indelible.

Many artists have illustrated different phases of the basic idea as to the shadow having first suggested portraiture. Le Brun, Schenck, B. West, R.A., and Mulready are some of them.

We make no apology for studying the history of this art of

the silhouettist in its latter-day manifestations. At its best, black profile portraiture is a thing of real beauty, almost worthy to take its place with the best miniature painting; at its worst, it is a quaintly appealing handicraft, revealing the fashions and foibles, the intimate domestic life and conventions of its day. It was executed by so many distinguished amateurs, from Etienne de Silhouette himself to Queen Charlotte and Princess Elizabeth of England, that few social histories or collections of letters of the eighteenth century fail to show how its strange chequer fitted into the fashionable life of the period.

Surely it is high time the art of black profile portraiture had a historian of its own and the great masters of silhouette portraiture were rescued from oblivion. Shadows are impalpable things which fade away almost before we are aware of their existence.

Year by year accident and the ravages of time lessen the number of these fragile curios; the beautiful portraits on ivory and glass, being the most fragile, are the first to go. Already it is not easy to find good examples in their original frames complete with convex glass and trade label of the artist pasted on the back. Mutilated examples with cracked wax filling or plaster paintings, chipped and incomplete, are still to be found; but even these have often been reframed, or have been broken open to renew glass or back, and so the trade label has been lost. The searcher who hopes to be successful in his quest has now to go very far afield, unless he be satisfied with the paper pictures of indifferent quality, interesting perhaps on account of the identity of the sitter or the fame of the cutter, but very far from equalling in beauty the best work of the masters in black profile portraiture. Some enthusiasts maintain that the least artistic profile shadow portrait has a curious individuality which redeems it from overwhelming ugliness; certainly the infinite variety of

the processes and the fresh and vigorous outlines in unexpected media give a charm to the portrait in monochrome.

There is no sequence in the production of the different types. Some of the earliest specimens were cut in paper, for Mrs. Pyburg is said to have cut out the portraits of William and Mary in 1699; and certainly some of the beauties of Versailles were cut by Gonard in paper; the mid-Victorians worked in paper, and there are still a few cutters busy with their scissors. Glass, ivory, and plaster, oil-painting, smoke-staining, and Indian ink, all were used one by one or together. There is no evolution and gradual development to trace in the art and craft of the silhouettist; the pictures come before us like the shadows that they are, each process appearing and disappearing. Sometimes the same man worked in half a dozen different processes, using now one and now another, according to the taste or purse of the sitter, or guided by his own judgment as to the suitability of his subject for this or that medium of expression. The miniature shades for mounting in rings, brooches, scarf-pins, and pendants were not done exclusively by a few men, as one might surmise from their rarity; they were painted with the delicacy of a miniaturist by many of the silhouettists, who usually painted silhouettes of ordinary size. These jewel shadows are now very difficult to find, and it is probable no such collection as that of the late Mr. Montague Guest will ever come into the market again.

Into the lives of great personages, such as Goëthe, Napoleon, our English kings, queens, and princesses, the silhouette creeps with colourless persistence; there is no escaping it. Goëthe writes letters to his mother, and to Lavater, being touched with enthusiasm for the silhouette and its uses by the zealous Zürich minister. The poet cut a few himself. Napoleon presents glass profile portraits of himself in black on gold tinsel ground to

his generals. Princess Elizabeth, daughter of George III., is a famous scissor-woman, and many are the pictures she cut, not only of her father, mother, and sisters, but also of trees, birds and flowers, rural scenes, cupids, and cupid groups.

Fanny Burney delights in the black portraits; all the Burney family are grouped together. She records her visits to the silhouettist Charles, when her attendance on the Queen as Maid of Honour was over. This portrait shows the famous creator of "Evelina" to be sprightly indeed; her delicate profile is well set off with curled and powdered hair, lace ruffle, and beribboned hat, whose tilt must surely have been learnt at Versailles.

Pepys lived too early to have his shadow taken. We feel sure the old coxcomb would have had a dozen of himself, mighty fine in new clothes, and perchance, if in generous mood, a single one of his wife in her old ones. [My father's profile, cut in paper, is spoken of by Bulwer Lytton in "The Caxtons," in the second volume.]

Horace Walpole, in his letter to Sir Horace Mann, written in 1761, desires him to thank the Duchess of Grafton on his behalf for the *découpure* of herself, this being, he explains in a note, "her figure cut out in card by M. Herbert, of Geneva, who was famous in that art." This allusion at this early date again indicates that the cut silhouette was the earliest, as it certainly is the last survival, of the art. The scissor-type, it is still called by the old inhabitants of Suffolk, who well remember the visits of the itinerant artists.

Strange confusion has arisen in the minds of many admirers of silhouettes on account of the name. Black profile portraiture was practised long before Etienne de Silhouette economised in the public finance department of Louis XV., and the wits of the day nicknamed "silhouette" whatever was cheap and common.

In Swift's "Miscellanies," ed. 1745, vol. x., page 204, is a whole series of poems (full of the most eccentric rhymes) on silhouette portraits, *e.g.* :—

"On Dan Jackson's Picture Cut in Paper."

"To fair Lady Betty Dan sat for his Picture,
And defy'd her to draw him so oft as he piqu'd her.
He knew she'd no Pencil or Colouring by her,
And therefore he thought he might safely defy her.
Come sit, says my Lady, then whips out her Scissar,
And cuts out his Coxcomb in Silk in a trice, Sir.
Dan sat with Attention, and saw with Surprise
How she lengthen'd his Chin, how she hollow'd his Eyes,
But flattered himself with a secret Conceit
That his thin leathern (*sic*) Jaws all her art would defeat.
Lady Betty observ'd it, then pulls out a Pin
And varies the Grain of the Stuff to his Grin;
And to make roasted Silk to resemble his raw-bone
She rais'd up a Thread to the jett of his Jaw-bone,
Till at length in exactest Proportion he rose
From the Crown of his Head to the Arch of his Nose.
And if Lady Betty had drawn him with Wig and all,
'Tis certain the Copy'd out-done the Original.
Well, that's but my Outside, says Dan with a Vapour;
Say you so? says my Lady; I've lin'd it with Paper."

Swift, "Miscellanies," vol. x., p. 205.

ANOTHER.

"Clarissa draws her Scissars from the Case,
To draw the Lines of poor D—n J—n's Face.
One sloping Cut made Forehead, Nose, and Chin,
A Nick produc'd a Mouth and made him grin, }
Such as in Taylor's measure you have seen.
But still were wanting his Grimalkin Eyes,
For which grey Worsted-Stocking Paint supplies
Th' unravell'd Thread thro' Needle's Eye convey'd,
Transferr'd itself into his past-board Head.
How came the Scissars to be thus out-done?
The Needle had an Eye, and they had none.
O wond'rous Force of Art! now look at *Dan*—
You'd swear the Past-board was the better man.
The Dev'l, says he, the Head is not so full—
Indeed it is, behold the Paper Skull." THO. S——D, *Sculp.*

Swift, "Miscellanies," vol. x., p. 206.

ANOTHER.

"Dan's evil Genius in a Trice
Had strip'd him of his Coin at Dice;
Chloe observing this Disgrace,
On *Pam* cut out his rueful Face.
By G——, says *Dan*, 'tis very hard,
Cut out at Dice, cut out at Card!"

G. R———D, *Sculp.*

Now, Swift died in 1745, and may be said to have died to literature some years earlier. Silhouette's cheese-paring economy was, we are told, induced by the deficit entailed "by the ruinous war of 1756," consequently it could not have been before 1760 that his name would have become synonymous with cheapness. We thus have evidence that the art was in use at the least twenty years before his name could have been applied to it; and it does not at all appear that it was new then, as Mrs. Pyburg cut William and Mary's portrait out of black paper in 1699. This nomenclature must, therefore, have been caused by his adoption of it as a pastime, and not by the reason given by I. D'Israeli and the *Dict. Hist.* This is an instance of how easily false derivations may be published even within so short a time of the events for which they profess to account.

A very slight study of silhouettes shows how characteristic is the pose of many of the old black profile portraits. In the shadow of George III., do we not see the embodiment of Lord Rosebery's inimitable description, "the German Princelet of his day," and in Pitt's silhouette, with its "damned long, obstinate upper lip," as his royal master so vigorously described it, there is the very ego of the man who was premier at twenty-five.

Goëthe's letters to his mother are full of allusions to the

novel portraiture which had been brought to his notice by Lavater, the Zürich divine, whose essay on Physiognomy, written for the promotion of the knowledge and love of mankind, is still read in Germany. The edition of 1794 is before us, and shows hundreds of silhouette drawings, for he wrote of the importance of reading character from people's faces, and used the silhouette for this purpose. Thus the shadow portrait, once the amusement of amateurs, now began to have scientific significance.

Goëthe testifies that Lavater wished all the world to co-operate with him, and he arrived at Goëthe's house on June 23rd, 1774, not only to take portraits of the young genius, but also of his parents. A year later Goëthe implores Lavater in a letter, "I beg you will destroy the family picture of us; it is frightful. You do credit neither to yourself nor us. Get my father's cut out and use him as a vignette, for he is good. You can do what you like with my head too, but my mother must not stand there like that!"

An amusing sequel to this is that when, in the third volume of the "Physiognomy," the councillor's portrait appeared, but not that of Goëthe's mother, she was much annoyed, and said that Lavater evidently did not think her face worthy to appear. The matter rankled, for in 1807 she had her head examined by Dr. Gall, "to find out if the great qualities of her son had, by any chance, been passed on to her."

This much discussed silhouette of Goëthe's mother is illustrated in "Goëthe's Mother," by Dr. Karl Heinemann, and fuller accounts of the poet's attitude towards the silhouettists of his day, and the instructive and exciting deductions from their work, will be found further on in our volume.

In a letter from Fräulein von Göchhausen to Frau Rath—we use the translation of Mr. A. S. Gibb—the delight in the novel

portraiture is shown, and incidentally the vivacity of the writer :—

“WEIMAR, *the 27th December, 1781.*

“I am sure, dearest mother, that you in your life have had many and varied joys; but whether you know any such joy as you have given me on Christmas Day, at least I wish it you! Your silhouette, so like! of such an excellent, dear, beloved woman! in such a costly, pretty, and stylish setting; and your letter—O your dear letter!—could I only say how indescribably admirable the letter is! Enough, dearest mother: from all my exclamations there is, alas, nothing further to be learned than that I am half out of my wits with excessive joy. The first day Goëthe had much to bear from me, for I almost ate him up. By monstrous good luck there was on that joyous day a grand dinner at the Duchess's, and nearly half the town was assembled. I could, therefore, produce at once my splendid present (which will not so soon come off my so-called swan-like neck); and there was a questioning and a glancing at the beautiful novelty, and I was thoroughly wild, and people thought I must have had a gift of clear quicksilver.*

“Dearest woman, how shall I thank you! how ever deserve so much goodness—so without all desert and worthiness on my part! In return, I can, alas! do nothing, except to go on in my old jog-trot—love, honour, and obey you my life long. Amen!

“L. GÖCHHAUSEN.”

Later the craft of the silhouettist fell into disrepute when it had become part of the curriculum of young ladies' schools; unskilful artists itinerated, pursuing their craft in booths and at fairs—one in the Thames Tunnel, several on the Chain Pier at Brighton. At street corners magic figures, with concealed workers, were used to entice the unwilling with mystery. Even Sam Weller, in his inimitable letter to Mary, laughs at the methods of the “profeel macheen.”

“So I take the privilage of the day, Mary, my dear—as the gen'l'm'n in difficulties did ven he valked out of a Sunday—to tell you that the first and only time I see you your likeness was took on my hart in much quicker time and brighter colours than ever a likeness was took by the profeel macheen (wich p'raps you may have heerd on, Mary, my dear), altho' it *does* finish a portrait and put the frame and glass on complete, with a hook on the end to hang it up by, and all in two minutes and a quarter.”

* This seems a strange expression; but at that time, when anyone showed a restless activity, they would say that someone had given them quicksilver.

Such is the story, in brief, of the silhouette. Sometimes we see in it a little social document, elevated by fortuitous circumstances or scarcity of other pictorial record to historical value. As in the case of Robert Burns's portrait, by J. Miers, and that of his brother, Gilbert Burns, by Howie, in the Scottish National Portrait Gallery, at all times it is passively charming. Surely we need not scorn this step-sister of photography—this poor relation of the art world. In the words of Seraphim, when, in 1771, he flung wide the doors of his Shadow Theatre at Versailles—

“ Venez garçons, venez fillettes,
Voir Momus à la silhouette ;
Ou, chez Seraphim venez voir
La belle Lumeur en habit noir,
Tandes que ma salle est bien sombre
Et que mon a cleur n'est que l'ombre,
Puisse messieurs votre gaité
Devenir la réalité.”



CHAPTER II.

THE COMING OF THE SILHOUETTE AND ITS PASSING.



HERE is a simplicity in the silhouette picture which brings it nearer to the Japanese print in its effect upon the mind than any other expression in art. All our attention is concentrated on outline, and in consequence there is a directness and vigour in the likeness which are lacking in more complex studies. Some Japanese artists, recognising this peculiar quality in the black profile portrait, supplement a conventionally drawn coloured portrait with a silhouette.

In Europe, during the last decade of the eighteenth century, the time was ripe for some popular outlet for the newly awakened interest in the old Greek classical method, for the recently excavated wonders revealed at Pæstum and Pompeii had appealed strongly to the popular taste, causing Greek purity of line and simplicity to dominate all ornament.

There was a natural rebound towards simplicity after the over-gorgeous detail in all domestic decoration under *Le Roi Soleil*, though exuberance survived for many years; the Greek influence may be traced from the latter half of the eighteenth century. Gradually the rococo absurdities disappeared; purity of line came back to architecture, and was manifested in furniture, in damask, brocade, and all ornamental expression, until at the beginning of the nineteenth century the mode in building design, decoration and dress was of the First Empire, and that is pure Greek.

The silhouette was another answer to the demand which gave us the reliefs after the antique which Flaxman and Josiah Wedgwood supplied.

At first these paper portraits must have seemed grotesquely cheap and ineffective to men to whom portraiture had hitherto meant a painting on canvas or panel, a delicate miniature, or an enamel of Limoges; but economy was in the air, the palmy days of reckless expenditure on personal matters by the few were over. Marie Antoinette was soon to wear India muslin instead of costly hand-made lace—very soon she might not even wear her own head; the gorgeously painted equipages of the Martin Brothers would give way to the less costly tumbrils. The days of fustian and the proletariat were coming; paper portraits instead of painting; then the apothecary picture-man, as Ruskin calls the photographer Daguerre.

The silhouette was the pioneer of cheap portraiture, which is now so great a factor in modern life. No wonder that, like all pioneers, the shadow portrait was made the butt of the wits.

Born in France, flourishing greatly in Germany, the silhouette soon reached England, and penetrated to the middle class, through the upper classes and court circles, the first English cut portrait that we can find record of being the cut silhouette of William and Mary in 1699. Then, while such men as Gonard were working in France, some of our best English exponents came to the fore. Miers, first of Leeds, then of London, painted generally in unrelieved black on plaster or ivory; John Field, his partner for thirty-five years, whose studio was thronged at 11, Strand, close to the old Northumberland House, which has now given way to Northumberland Avenue. Mrs. Beetham painted in shadowgraphy with exquisite skill, some of her jewel portraits rivalling the finest miniatures in quality. Charles, of 130, Strand, worked in Indian ink with pen on card, and produced such beautiful work that his trade description, "the first Profilist in England," may well be excused.

It is interesting to note the very varied nomenclature of this art

of black profile portraiture. H. Gibb and many others, besides Charles, call themselves *Profilists*.

Skiagraphy is used early.

The fashionable *Shade* is mentioned by half a dozen diarists and social writers of the eighteenth century, and was in more common use early in the nineteenth century. Horace Walpole gives us *Découpure*. *Scissargraphist* is used by Haines, of Brighton; in rural districts in Suffolk silhouettes are still called *Scissartypes*, quite regardless of whether the picture is of cut black paper or done with brush or pencil. Hubbard, of Kensington and American fame, calls himself a *Papyrologist*, and his art that of *Papyrolomia*. In the *Art Journal*, 1853, p. 140, we read *Papyrography* is the title given to the art of cutting pictures in black paper.

Shadowgraphy was frequently used by the artists who took the portrait in shadow with or without the patent chair and wax candle so carefully described by Lavater, while some silhouettists are content to describe themselves as artists.

It was August Edouart, the Frenchman, who, wishing to emphasize the superiority of his methods over the machine-made shadows of his day, first used the words silhouette and silhouettist, or silhouetteur, in England. So great a novelty were these names that Edouart relates in his treatise how visitors constantly came to his salon to obtain the new silhouette portrait, and retired disappointed when they found it was only the familiar black shade which was offered to them.

Not only has there been much confusion in the popular mind with regard to the name of the silhouette, but also on account of the many different processes, and mixture of processes, used in their execution. Many silhouettists, as we have said, used several different ways of gaining the desired result. Mrs. Beetham, for example, painted exquisitely on ivory and plaster,

with and without gold; she also cut out black paper, pasted it on card, and finished the edges with softening lines of paint on the background. This artist also painted on plaster and also on glass, so that very considerable study is required in order to judge unsigned examples.

Occasionally the whole process in silhouette cutting is reversed, and not only is a white paper portrait mounted on black, as in Mrs. Leigh Hunt's silhouette of Byron, but the portrait is cut as a hole in a sheet of paper, and, on placing black paper, silk, or velvet at the back, the portrait outline is seen. The author owns an interesting silhouette locket in this manner, but examples are rare in England, though there are several at the Congressional Library at Washington.

Shadow portraits began to receive popular attention about 1770. At this date a picture was painted by J. C. Schenan (1740-1806), who also worked under the name of Johann Eleazar Zeisig.

The picture, which was extremely popular, was called "*L'Origine de la peinture où les portraits à la mode.*" This showed a modern version of the old Greek legend. A lady, in a modish cap and deshabelle, is having her shade outlined by a youth who holds a paper against the wall. This is the first hint at the movable picture which can be executed in one place and hung elsewhere; hitherto the wall or ground itself has been in place of the canvas. Two children are in the foreground, one holds up the cat while the other wields the pencil; another child makes a rabbit shadow with his fingers. Against the wall are many shadow pictures, all life-size, including one of a man, a dog, and a donkey. The dedication of the engraving of this picture runs thus: "*Dédiée à Son Altesse Serenissime Monseigneur le Prince Paladin du Rhin Duc regnant des Deux Ponts.*"



SILVER WEDDING ANNIVERSARY PICTURE WITH PORTRAITS AND EMBLEMS.

In the possession of the Author.

A century before, Frances Chauveau engraved a picture by C. le Brun which shows the traces of a shadow portrait on the wall. The figures are in classical dress—the woman steadies her subject with one hand while she pencils the shadow with the other. A winged love superintends the process.

The popularity of such pictures was easily accounted for. Those whose accuracy of vision and skill of hand were insufficient to achieve the fashionable freehand scissor-work, saw in this tracing method an easy way of making the black profile portraits.

The tracing of shadow pictures was considered to be of Greek origin, and the enthusiasm for any art of Greek origin was assured, and the amateurs prospered.

The inevitable book of instruction for amateurs appeared in 1779 in Germany, "Directions for silhouette drawing, and the art of reducing them, together with an introduction dealing with their physiognomical use." It must be remembered, in its early days silhouetting was supposed to be the handmaid of scientific research, and it was very many years before the artists in black portraiture threw off this pose in connection with their work. This book is published by Römheld, Leipzig.

Another little book of 258 pages, with eleven copper-plate illustrations, is now very rare, dated 1780; it was published by Philip Heinrich Perrenon, bookseller, of Münster. Rules are given, advice as to materials, the reduction of portraits, their finish, ornamentation, etc. Processes on glass, in relief, etc., are described.

Pantographs and other mechanical processes were invented, the names of such things varying from the high-sounding *parallelogrammum delineatorium* to the "monkey" indispensable for silhouette artists. Other books are described more fully in our chapters on the processes.

The silhouette mania affected the engravers of the day; black portraits in copper-plate appeared, and were used to illustrate histories and biographies. Also domestic scenes, with elaborate backgrounds, such as the death of the Empress Marie Theresa, which occurred in 1780. This was to be had of Loeschen Köhl, of Vienna, in the High Market, No. 488. It appeared in "An Almanack for the year 1786," with fifty-three silhouettes, published by Loeschen Köhl.

Large engraved silhouette pictures also appeared, and were sold separately, such as the Festivity on the Prater. Another variety now in the Hohenzollern Museum in Berlin shows Friedrich Wilhelm II., with his wife, four sons, and three daughters, walking in a garden. This picture is painted on glass, and is mounted on a red ground. Later, August Edouart achieved elaborate pictures, such as a skirmish of cavalry or sports. His figures were entirely scissor-work—and extraordinarily clever. The black portraits were mounted on drawn or lithographed backgrounds.

Many English books of a biographical nature were entirely illustrated with portraits in silhouette, notably, "The Warrington Worthies," by James Kendrick, M.D., published in 1854 by Longman Brown, London; "Hints, designed to promote Beneficence, Temperance, and Medical Science," by J. C. Lettsom, published in 1801, by J. Mawman. In the second volume of this work there are nine fine silhouette portraits.

In the memoir of Hannah Kilham, by her daughter-in-law, published by Darton Harvey, London, 1837, there is a beautiful silhouette portrait. Field, of the firm of Miers & Field, notifies on his trade label that he cuts silhouettes suitable for "frontispieces in literary work."

In the porcelain factories of England and Germany silhouette pictures were used for the ornamentation of gift-pieces, and also

for souvenir examples. In connection with such factories we may mention that a cup was made on which Dr. Wall, of Worcester fame, is painted in silhouette, and at the museum belonging to the Meissen factory, sixteen miles from Dresden, there is a portrait of Johannis Joachim Kändler, born 1706, King's Court Commissioner and model master at the Royal porcelain factory. Rare and interesting specimens of silhouette porcelain are dealt with in a separate chapter. In glass, too, silhouette portraits were etched in gold leaf and in black on glass, which was then enclosed in another transparent layer of glass for protection.

The taste for the silhouette spread its glamour over many arts; it became vitiated on account of unskilled and inartistic work, and may be said to have fallen into disrepute in the early days of Queen Victoria.

It was then that the art of Miers and Field, Gibb and Charles, fell into the hands of unworthy exponents, whose works partake of the ineptitude of so much of the early Victorian art. There are silhouette portraits of the second quarter of the nineteenth century and later, which are amusing because of their vitality, interesting because of the people whom they portray, or because of a quaint bygone fashion; but with the exception of the work of Edouart, which stands alone on account of its superb technique, they are as a rule no longer examples which connoisseurs sincerely admire for their beauty. On the production of the real treasures of black portraiture the curtain was rung down about 1850. At that date the pageant of shadow pictures since the days of black outline on Etruscan vases ceased to be hauntingly beautiful, mystic, alluring; its subtle appeal was over.

CHAPTER III.

PROCESSES.

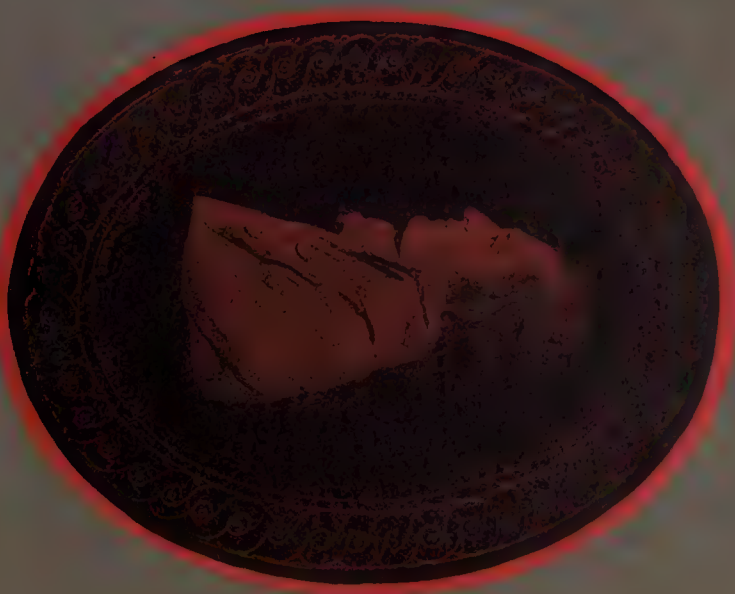
(1) *Brushwork.*



RESEARCH regarding the processes by which the shadow portraiture was produced, results in a baffling amount of material. Besides the professional silhouettists, who worked on definite lines of their own, or who used several of the processes from time to time according to the wishes of the sitter and the purpose for which the portrait was intended, there was a very large number of amateur workers who used any materials that came to hand and any process or mixture of processes which seemed good to them for gaining the desired result.

The silhouette portrait produced by the brush on ivory, card, or plaster is not necessarily the highest type, although it approaches most nearly to the work of the miniature painter, for the technique of one or two of the cutters, such as Edouart, is so fine that it lifts this humbler process on to the highest plane. Many miniature painters of the eighteenth century worked alternately in black profile portraiture and colour. Silhouettes thus done are, in fact, original profile portraits in monochrome; the process employed for producing them has nothing to do with scissor or penknife cutting.

Those who know only the picture of more or less shiny black paper stuck on card by inferior cutters of the early and mid Victorian era, are apt to consider the silhouette beneath contempt from the artistic point of view; but the collector who has studied fine examples, and who knows many processes, understands that each variety has its special charm, and that many have an individuality and dignity which raise them to a very high level.



SILHOUETTE PORTRAITS OF THE ANSLEY FAMILY
Painted in black and orange-red on convex glass. Dated 1793. Signed by W. Spornberg, Bath
In the possession of Lady Sackville, Knole

John Miers, whose silhouette of Robert Burns is in the National Portrait Gallery of Edinburgh, worked at Leeds, and afterwards had headquarters in the Strand, opposite Exeter Change, where he was in partnership for many years with John Field, another silhouettist, whose work is of very fine quality. On most of Miers' work he is described as "late of Leeds." His early business label in Leeds is extremely rare. It is on a fine portrait of a man which lies before us. This is painted on plaster, and, like nearly all his early work, is untouched with gold.

Miers did an enormous amount of work on plaster and ivory, in the usual 2½ to 3 inch oval size, as well as the inch to half-inch size for mounting in rings, brooches, and pins. These latter are frequently signed "Miers," sometimes "Miers and Field." On a fine portrait by Field, during the time of the partnership with Miers, there is an advertisement on the back; the partners set forth the announcement at this period that they

“Execute their long approved Profile Likenesses in a superior style of elegance and with that unequalled degree of accuracy as to retain the most animated resemblance and character, given in the minute sizes of Rings, Brooches, Locketts, etc. (Time of Sitting not exceeding five minutes.) Messrs. Miers & Field preserve all the original shades by which they can at any period furnish copies without the necessity of sitting again.”

In the *London Directory* of 1792 John Miers' name is first mentioned as "Profilist and Jeweller, 111, Strand"; in 1817, in the *London Directory*, "Miers & Son, Profilists and Jewellers"; ten years later, in *Kent's London Directory*, 1827, "Miers & Field, Profilists and Jewellers"; and in the *London Directory* of the same date, "Profile Painters and Jewellers."

Miers is frequently called the Cosway of silhouettists. This name is correctly suggestive in a double sense, for not only was he amongst the most charming and successful exponents of his art, as was Cosway, but his methods and brushwork on

ivory were, with well-defined limitations, identical with those of the miniaturist.

We are able to reproduce the portrait of John Field, the partner of Miers, through the courtesy of his great-grandson. This silhouette was done by himself, and that of his wife is a companion picture. Portraits also of his two daughters, Sophie, afterwards Mrs. Webster, and her sister, who married E. J. Parris, the artist who decorated the dome of St. Paul's, are amongst an interesting collection belonging to the Field family. All these are painted on plaster, and beautified with exquisite pencilling in gold. The muslin cap and dainty neck frills of the artist's wife are handled with great skill. Field's shop was next door to Northumberland House, No. 11, Strand, and here he amassed a very substantial fortune. He usually had several apprentices, both male and female, in his studio, and his brother being a skilled frame-maker, the Field frames, in black papier-mâché and brass mounts, are very dainty, while the jewel work in gold and pinchbeck is always suitable and sometimes beautiful. After many years the partnership between Miers and Field was dissolved, as a cloud seems to have settled on the life of the former artist, and we have not been able to find details of his latter years.

Mrs. Beetham also painted in unrelieved black on ivory or plaster, and connoisseurs are divided in opinion as to whether her work should not bear the palm instead of that of Miers. Examples are much more rare. Her label on the portrait of a woman in cambric stock and ruffle runs thus:—

"Profiles in Miniature by
Mrs. Beetham,
No. 27, Fleet Street.
1785."

Sometimes Mrs. Beetham cut black paper, and used a little brushwork in the more delicate hair outlines, softening the hard

paper line. This artist excels not only in the delicacy of her profile portraits, but also in the way in which she depicts, with the very limited materials at her command, the texture of hair, gauze, and ribbon ornaments.

A third process employed by Mrs. Beetham was the painting on glass of flat or convex shape. The painting was done on the back of the glass, and usually a backing of wax or plaster was placed to preserve the portrait. As a consequence of this filling of wax, many of these old pictures have suffered severely from extremes of temperature, cold shrinking the wax and causing disfiguring cracks, and heat, when the portraits were hung on the chimney wall, as they so frequently were, being no less disastrous.

Occasionally a shade painted on convex glass is found with a flat composition card or plaster background, upon which, standing away behind the rounded glass on which the portrait is painted, a beautiful shadow is cast by the painting.

This is perhaps one of the loveliest embodiments of the miniature shadow portrait, created independently of all shadow tracing, for the portrait is simply painted on the inside of a convex glass; yet the shade is there, dainty, alluring, created through the workings of one of nature's laws; the brushwork becomes of secondary importance, and nature's shadow the likeness. Rosenberg of Bath (1825-69), whose son was an associate of the Old Water-Colour Society, was a proficient in this process. His advertisement is quaintly worded in the small card found pasted on the back of his framed specimens:—

"Begg leave to inform the Nobility
And Gentry that he takes most striking
Likenesses in Profile, which he Paints
On Glass in imitation of Stone.
Prices from 7s. 6d. Family pieces,
Whole Lengths in different Attitudes.
N.B. Likenesses for Rings, Locketts,
Trinkets, and Snuff-boxes.'

This unusual allusion to imitation on stone is doubtless written to attract those who, cognisant of the recent discoveries in Pæstum and Herculaneum, were on the alert for portraiture in profile and ready to patronise an art which was well in accordance with the return to Greek feeling in matters artistic.

Another type of glass painting was executed by W. Jorden, who in 1783 painted the portraits of the Deverell family. These six fine examples show Thomas Deverell in ribbon-tied wig and shirt frill, Ann, Caroline, Susan, Elizabeth, and Hester; they were formerly in the collection of Mr. Montague Guest, and were sold for a large price at Christie's. The work of Jorden differs considerably from the glass painting of other profilists, as he used flat glass instead of the convex, and his work is extremely bold and without detail, except in outline. He does not depend on any shadow casting for his charm in the work. Examples by Jorden are exceedingly rare.

A. Charles was another profilist of the eighteenth century, whose work has extraordinary charm. He used Indian ink and fine line together with the solid black work. Sometimes examples are to be found where the draperies and dress are in colour. A good specimen in the original wood oval frame, in the possession of Mr. Rowson, has a trade label on the back as follows:—

"Profiles taken in a new method by A. Charles, No. 130, opposite the Lyceum, Strand. The original miniaturist on glass, and the only one who can take them in whole length by a pentagraph. They are also worked on paper and ivory, from 2s. 6d. to £4 4s. They have long met the approval of the first people and deemed above comparison.

"N.B.—Drawing taught."

Glass portraits were executed with a mixture of carbon made with pine-soot and beer, which gives an intense blackness. The process was sometimes inverted, and the flat or convex glass having been blackened with pine-smoke all over, the outline of

the head or figure was then drawn in with a sharp point and the blackness removed, except where it served as the filling of the outlined objects to be silhouetted.

The back of such a portrait was then treated in one of the several different ways—gold leaf or gold tinsel paper was placed over the back, and was as a rule covered with a thin layer of wax, so that, looked at from the front, the silhouette portrait stood out from a gold ground; or, if the blacking process had been reversed, the gold portrait showed on a black ground.

Sometimes silver leaf was used instead of gold, and occasionally, as in the Forberger memorial picture in the Wellesley collection, and in a fine, small example at Knole, both gold and silver are used in the same picture.

In the Graz Museum in Germany there is a beautiful head of a youth painted on glass. A pyramid-like building also figures in the picture, both gold and silver foil being used as background.

We have seen gold-backed silhouette portraits showing profiles which, like the old puzzle pictures popular at the same period, are hard to decipher. Thus an urn is made the central feature of the picture, but the outline, varying slightly on either side, gives the profile of a man and his wife. Such quaint conceits were popular at the time. George III. and Queen Charlotte, or his successor and Queen Caroline, are sometimes the subject of such freakish portraiture in silhouette; this method in black and white survives to the present day.

The richness of the gold-leaf background made this variation of the profile portrait especially suitable for jewels. Locketts, brooches, and pins are the most usual form; these may be set in gold or in carved pinchbeck. Occasionally a tiny silhouette picture is in pearl framing, or an ornamental one of paste.

The silhouette rings are most frequently in the marquise

setting; it was not unusual for a bequest to be made for profile portrait memorial rings. Occasionally some apt motto was engraved inside, such as, "Il ne reste que l'ombre." The ethereal shadow picture seems to have specially appealed to the sentimental of the eighteenth century as a suitable reminder after death.

In the Wellesley collection there is a charming patch-box with three gold-backed profile portraits set in a row. None measures more than half an inch across; the faces are those of three lovely women. Another example is of a fine silhouette portrait of somewhat larger size, set in the lid of a small, round black lacquer snuff-box.

A mirror case was exhibited at the Silhouette Exhibition held in Maehren, Germany, in 1906, which had, on one side, the head and shoulders of a woman painted in black on glass. This was mounted on a yellow ground.

Finer than either of these is a patch-box in ivory, set in gold, with gold hinges and snap. In the centre is a gold set profile portrait of a man, signed by Miers; on either side there are beautiful panels of blue enamel. Doubtless this was a well-thought-out gift of a devoted admirer to the lady-love whose patches were to be held in this artistic box. A tiny oblong looking-glass is set in the inside of the lid to facilitate the adjustment of the beauty spots.

It is in work for the embellishment of such dainty things as these that the art of the profilist touches its highest point in minute work. Those who had the opportunity of examining the marvellous collection of the late Mr. Montague Guest can judge how these rare gems are not only beautiful in themselves, but speak of the illusive charm of the eighteenth century more eloquently than many other more costly bibelots.

The dainty sentimentality of a gold ring set with the shadow

of a beautiful woman, or the scarf-pin with the shade of a friend; a locket with the unsubstantial reflection of a child's face; who can resist the colourless appeal of so unobtrusive a jewel, which is yet one of such rich association and rare beauty?

The method most usual for profile portraits in minute size is the painting with Indian ink on ivory or plaster. We have seen these as small as a pea, but this is unusual; they are generally double that size for rings, or, for lockets and brooches, larger still.

J. Miers must have painted many of these jewels. Amongst the examples we have examined, some are plain black, probably of early date; some pencilled with gold. This process we cannot help surmising to have been a concession on the part of the artist to the popular demand which came early in the nineteenth century. In two signed examples, in the possession of the author, one is plain black—a man's head, with tied queue wig and high stock with ruffle; the other, a woman exquisitely pencilled in gold, a lawn cap of Quaker shape on her head, a folded kerchief crossing her breast. Both are signed.

Authentic examples by Mrs. Beetham are rare, for she seldom signed her work; but there is a quality in them which usually proclaims their authorship. The nervous delicacy of the work equals that of Miers: the manipulation of accessories excels it when she is at her best.

These silhouette jewels, of fine quality, are very rare, and are much sought after. Unfortunately, like so many of our beautiful and artistic treasures, the boundless wealth of America is absorbing many good examples. Is it possible that a frame containing about forty of the finest examples of Field's work went to America before the collection came up for public inspection in the auction room, when the Guest collection was dispersed?

A variant of the shadow portrait, painted on glass, shows a blue, rose, or green coloured paper or coloured foil taking the place of the gold or silver leaf ground. A beautiful locket in the Wellesley collection demonstrates the charm of this method to perfection. It is probably French.

In a book of instructions for the amateur silhouettists of Germany, published in Frankfurt and Leipzig by Philip Heinrich Perrenon, bookseller, of Münster, 1780, we are told: "One can use tinfoil for the ornamentation of silhouettes for hanging. When the glass is turned round, the places where the tinfoil is form a sort of mirror. If the background be black and the portrait the mirror, the effect is pretty, but it is as contrary to nature as a white shadow. It is best to have the ground of looking-glass, and to blacken or colour the silhouette."

One of the earliest silhouettists was François Gonard, a Frenchman, whose processes seem to have been very varied. Unlike most of the early shade-makers, he did not make a speciality of any particular process. His profile portraits were painted on ivory and plaster, and were occasionally cut out in paper and engraved on copper for reproduction; in fact, he seems to have practised every kind of profile portraiture.

Born at St. Germain in 1756, he was taught copper engraving at Rouen, and was specially clever in reducing copper-plate engravings. In the *Manuel de l'amateur d'estampes*, Joubert relates having seen a plan of St. Petersburg engraved in minute size by Gonard, who had reduced it from one of much larger size. This brings us to the pantograph.

In *Le Journal de Paris*, 1788, Le Sieur Gonard, who is called a *disseinateur physionomiste*, announces that he is in a position to take silhouette portraits quicker than any other artist. He will make these for 24 sols each, but he will not make less than two for each person. The price of those of minute

size, suitable for mounting, as boxes, locketts, and rings, is £3. He also announces silhouettes à l'Anglaise; these have the dress and head-dress added, and the price is £6 each, whether they be on ivory for wearing as an ornament or on paper to be framed. Whether the paper is scissor-work—the profile cut out of black paper—or the black drawing is made on paper, we are not told. For this latter type a sitting of one minute only was necessary, and the following day the portrait was finished.

Another process, which he describes as *silhouette colorée*, can also be done. These seem to have been more like miniatures; they cost £12, and a three-minute sitting was required. The portrait was finished on the next day but one.

Gonard's address is given as the Palais Royal, under arch No. 166, on the side of the Rue des bons Enfants, and he describes how a lantern shall be lit each evening to facilitate the finding of his salon on dark nights. The lantern had silhouettes on it, as a sign for the footmen bringing carriages.

One cannot help imagining the scene when gay aristocrats, with powdered heads and dainty brocades, drove up to have their pictures taken in the fashionable mode, and beaux, with lace cravats and wigs, trod the floors of the studio with steps as firm as they might be three years hence when mounting the steps of the guillotine. How many of those beauties of the court of Louis XVI. were left when the terrors of the Revolution were past? How many of the pathetic little paper shadows have come down to us, fragile, indeed, but outliving the doomed originals by a century and a half?

As would be imagined, Gonard used elaborately engraved mounts to add to the grace of his portraits, and occasionally he used relief in white, grey, or colour in the execution of the portrait.

The view that the shadow portrait should remain a shadow

always in black is held by one of the most prolific of all silhouettists, Edouart, whose work is fully described in the chapter on Freehand Scissor-work. In deploring the decline of the public taste for shadow portraiture, he says in his treatise on *Silhouette Likenesses*.—"As something was wanting to revive the expiring taste of the public for these black shades, some of the manufacturers introduced the system of bronzing the hair and dress. To what species of extravagant harlequinade this gave rise, the public is sufficiently aware. I cannot avoid making my observations concerning profile likenesses taken by patent machines, which possess sometimes all the various colours of the rainbow: for example, every day there is to be seen in the shops this kind of profile, with gold hair drawn on them, coral earrings, blue necklaces, white frills, green dress, and yellow waistband, etc. Is it not ridiculous to see such harlequinades? The face, being quite black, forms such a contrast that everyone looks like a negro! I cannot understand how persons can have so bad and, I may say, *a childish taste!* Very often those likenesses are brought to me to have copies made of them, and it is with the greatest trouble I am able to make them understand that it is quite unnatural; and that, taking a silhouette, which is the facsimile of a shade, it is unnecessary for its effect to bedizen it with colours.

"I would not be surprised that by-and-by those negro faces will have blue or brown eyes, rosy lips and cheeks; which, I am sure, would have a more striking appearance for those who are fond of such *bigarrades*.

"It must be observed that the representation of a shade can only be executed by an outline; that all that is in dress is only perceived by the outward delineation; consequently, all other inward additions produce a contrary effect of the appearance of a shade.

"Here it may be said that every one has not the same taste; some like colour which others dislike; some find ugly what others find beautiful; and, in fact, *des goûts et couleurs on ne peut pas disputer*. But every artist or real connoisseur will allow with me that when nature is to be imitated, the least deviation from it destroys what is intended to be represented."

Edouart concludes with some severe remarks. "It is a pity that artists, in whatever line they profess, should give way to those fantastic whims, and execute works against all rules; for if they would employ their time in proper studies, and try to show the absurdity of encouraging whatever deviates from the true line of nature, they would improve themselves, and in time would derive greater benefit than in executing things which only bring scorn and ridicule from people of discernment."

Despite the opinion of Edouart, with which most connoisseurs of the present day heartily agree, much silhouette work was finished in colour. We have before us a delicately painted lady of the Early Victorian period. She wears a grey dress with graceful pleated sleeves, a deep embroidered muslin collar, and the most bewitching cap tied with blue ribbons. Her face and hands only are shadow black. The delightful ringlets of the period are marked in gold, and she is writing in a notebook with a gold pencil, quite a blue-stocking occupation for a lady of that period. In the collection of Dr. A. Figdor, Vienna, there is an elaborate picture of a mother with a young child on her knee; two elder children and her husband complete the group. Only the heads in this group are black. Again, Professor Paul Naumann, of Dresden, owns the silhouette of a Moor. The clothing is brightly coloured, the head alone black. Every collector will find he has some examples where colour has been used to relieve the black of the card, ivory, or glass painting.

It must be remembered that this was the time of glass pictures of the ordinary coloured type, and this glass painting—*Églomisé*, as the process is called by the learned Dr. Leisching—would naturally influence the minds of the profile portrait painter on glass. So it came about that the two allied crafts gradually overlapped in ideas, and method and points of colour began to appear in uniform or other parts of the picture where colour would obviously add interest of a historical or sentimental character to the silhouette portrait, and in the glass picture of saint or Bible history. The glaring colours hitherto used to appeal to the popular taste began to be modified, and examples are found where the figures are all in black, the background alone being coloured; so that the glass picture is to all intents and purposes a silhouette on a coloured ground.

Of this type is the picture at the Francesco Carolinum Museum at Linz, where eight musicians in uniform are shown in black in the chapel. There is a good deal of wreath and ribbon decoration, and two small curtained windows are in the background.

An important example of the black glass painting on coloured ground is the picture on a red ground in the Berlin Museum. Other red and black silhouette works are owned by Lady Sackville, who has an extraordinarily interesting collection of the Ansley family, painted by Spornberg in 1793. Each portrait is signed and dated, the address of the artist, No. 5, Lower Church Street, Bath, being given on one. These pictures are painted on convex glass in black; the background, outlines of the face, dress, hair, and elaborate wigs, caps and hats, together with the eyes, and slight shading, being painted in black. Over the whole an orange red paint is then worked in at the back, so that one sees from the front the red bust figure shown in black lines on the black background.

Coloured grounds are very rarely found in connection with English silhouette work. One, in the possession of the author, is of a boy's head finely painted on ivory; the background is tinted blue, the whole mounted in a chased gold locket of the period, early eighteenth century.

Abroad, especially in Germany, we constantly find coloured backgrounds and coloured cardboard mounts, with or without wreaths or other ornamental frames.

In the catalogue of the Silhouette and Miniature Exhibition held at Brünn from April 22nd to May 20th, 1906, there was much work of the kind:—

The silhouette numbered 67. Head and shoulders of a young man. Silhouette painted on glass on a brown ground. At the back the letters A. J. L.

No. 77. Round lacquer box with head and shoulders of a man in silhouette on a yellow ground, gold glass mount. Owner: R. Blümel, Vienna.

No. 99. Head of an officer, silhouette, painted on glass, blue ground.

No. 106. Lady walking, silhouette on glass, blue ground.

No. 26. Gentleman sitting at a writing-table, painted on glass, yellow silk background. French, Louis XVI.

No. 127. Lady sitting at a table, companion picture.

Other silk-mounted pictures are numbered 154.

Elise Herger (*née* V. Pige) and the Countess Chotek, both painted on glass and mounted on silk.

No. 159. Two female and two male heads, probably members of the noble family of Belcredi, silhouettes, cut out of paper and mounted on mother-of-pearl, 1800.

No. 184. In this there is a fresh variety of mounting. The head and shoulders of a man in painted silhouette, on glass; this shows up over white paper. Above this portrait, within the same

frame, is a semicircle of nine female figures in silhouette over blue foil ; completing the circle is a gold laurel branch. This example is signed "Fecit Schmid, Vienna, 1796."


Schmid, of Vienna, seems to have constantly used coloured backgrounds. A fine drawing by him, on glass, of Sophie Landgravine Fürstenberg, 1787-1800, is mounted on green ; this was painted in 1800. It is an interesting specimen, as it is one of the rare examples of silhouette work in which human hair is used. At the back there is a landscape drawing in silhouette, on glass. The brook in the sylvan scene is put in with the waved lines of hair. It is remarkable that Edouart, who was a skilled worker in human and animal hair before he was a silhouette cutter, never combined the two crafts.

A strange variant of the dressed picture must be mentioned in connection with silhouettes where colour and exotic processes are employed. In four examples in the possession of Dr. Beetham, descendant of Mrs. Beetham, the fine silhouette painter, of 27, Fleet Street, the face, hair, arms, hands, and neck are cut out of black paper. The vase, in the example illustrated, is also in black, in this case, as in the less rare dressed engravings of the same period. The dress of the figure is made up of deftly arranged scraps of material. The head-dress is of spotted black, outlined by narrow bands of black paper ; the bodice and skirt are of linen, with purple bands ; the outstanding paniers are of faded scarlet flowered cotton ; the flowers in the vase are painted, being outlined in gold. There are also dressed silhouettes in the possession of the Beck family. These show the Quaker dress in folded material with the black silhouette. All these examples are probably the work of clever amateurs.

CHAPTER IV.

PROCESSES.

(2) *Shadowgraphy and Mechanical Aids.*

P to this point we have discussed only those processes which entail hand drawing with pen, pencil, or brush, which are undoubtedly an attractive type of the shadow picture, whether they are executed on ivory, plaster, or paper; their backing with wax, gold, or silver leaf tinsel, on coloured paper makes accidental varieties of the one type.

Any of these processes require a good deal of artistic training, even if the shade is used as a guide, for unless there is skill in catching a likeness, or delicacy and charm in drawing, black portraiture has nothing whatever to recommend it. However the silhouette is executed, the mechanical appliances play so important a part in nearly all the processes that they need a chapter to themselves. In order to popularise the black portrait, some means of achieving it was required which could be used by persons without talent or artistic training.

It was here that shadowgraphy came to the fore. Even the most ignorant in art work could trace a shadow when thrown upon white paper on a wall or specially made screen, and if the full life-size were considered too large, the Singe, pantograph, or other contrivance could reduce its size; then only scissors were required, and the silhouette-by-machinery maker felt himself to be as gifted as the black portrait painter, or the freehand scissor-cutter, whose work we describe in another chapter.

Etienne de Silhouette, born in 1709, amused himself with the craze of the day. His craft, belonging essentially to this section of mechanical execution, deserves special mention, not

because he invented the black profile portrait, for they were made sixty years before he was born, but because his name was given to it in derision, and has stuck to it ever since. Being finance minister, he was supposed to be a promoter of the fine arts, but such was his economy, or meanness, that artists styled his paper pictures "portraits à la silhouette," a name synonymous with paltry effort and cheapness. This did not, however, deter people from patronising the silhouette artists, nor of attempting, themselves, to achieve the machine-made variety of the fashionable black portrait.

In the *Journal Officiel*, published in Paris, August 29th, 1869, we read:—"Le Chateau de Berg sur Marne fut construit en 1759 par Etienne de Silhouette . . . une des principales distractions de se seigneur consistait à tracer une ligne autour d'un visage, afin d'en avoir le profil dessiné sur le mur: plusieurs salles de son chateau avaient les murailles couvertes de ses sortes de dessins que l'on appelle des silhouettes du nom de leur auteur de nomination que est toujours resté."

In the seventeenth century, dilettantism was an obsession with the leisured classes. The tendency of the time towards Greek art, as has been indicated in another chapter, helped to popularise the scissor-work of this type of shadow portraiture, and it became a fashionable craze. Though the cutting out with scissors and penknife sometimes took the form of landscape groups and small whole figures, the profile alone in small, though not miniature size, proved the most fascinating branch of scissor-work, and survived the longest in the favour of amateurs, because the purely mechanical shadow tracing required no skill, and inevitably gave a life-like likeness if traced with reasonable care.

There were several methods of securing steadiness on the part of the sitter and the best result as to arrangement of

candle-light essential to the success of the portrait. Lavater, who believed so sincerely in the infallibility of the silhouette as an assistance in his physiognomical studies, gives elaborate directions as to how to obtain the best results. He says in Lecture XVI. (we spare our readers the long observations on silhouettes):—

“It may be of use to point out the best method of taking this species of portraits.

“That which has hitherto been pursued is liable to many inconveniences. The person who wants to have his portrait drawn is too incommodiously seated to preserve a perfectly immovable position; the drawer is obliged to change his place; he is in a constrained attitude, which often conceals from him a part of the shade. The apparatus is neither sufficiently simple nor sufficiently commodious, and, by some means or other, derangement must, to a certain degree, be the consequence.

“This will happen when a chair is employed expressly adapted to this operation, and constructed in such a manner as to give a steady support to the head and to the whole body. The shade ought to be reflected on fine paper, well oiled and very dry, which must be placed behind a glass, perfectly clear and polished, fixed in the back of the chair. Behind this glass the designer is seated; with one hand he lays hold of the frame, and with the other guides the pencil. The glass, which is set in a movable frame, may be raised or lowered at pleasure; both must slope at bottom, and this part of the frame ought firmly to rest on the shoulder of the person whose silhouette is going to be taken.

“Toward the middle of the glass, is fixed a bar of wood or iron furnished with a cushion to serve as a support, and which the drawer directs as he pleases by means of a handle half an inch long.

"Take the assistance of a solar microscope, and you will succeed still better in catching the outlines; the design also will be more correct.

"There are faces which will not allow of the most trifling alteration in the silhouette, or strengthen or weaken the outline but a single hair's-breadth, and it is no longer the portrait you intended; it is one quite new, and of character essentially different."

In this work of silhouette-making and physiognomical study, Lavater wished the whole world to co-operate with him, as Goëthe testified. On a long journey down the Rhine, he had the portraits taken by his draughtsman, Schmoll, of a great number of important people. This served the secondary purpose of interesting his sitters in his work. He also asked artists to send him drawings for his purpose, and wrote much on the physiognomical character of the figures in the pictures of such artists as Raphael and Vandyck.

Goëthe was intensely interested, and there is much of his correspondence extant on the subject. Enthusiastic at first, his zeal seems to have waned. On June 23rd, 1774, Lavater arrived at Goëthe's house with Schmoll, and portraits were taken of the author of "The Sorrows of Werther," and of his parents.

A year later, in August, 1775, Goëthe writes, imploring Lavater, "I beg you will destroy the family picture of us; it is frightful. You do credit neither to yourself nor to us. Get my father cut out, and use him as a vignette, for he is good. I do entreat of you to do this; you can do what you like with my head too, but my mother must not be recorded like that."

An amusing sequel to this correspondence is that when the third volume of Lavater's "Physiognomy" appeared containing

her husband's portrait alone, the councillor's wife was extremely offended, and says that evidently the author did not think her face worthy to appear.

A scrap-book full of these machine- and scissor-made silhouettes, with copious notes made by Lavater on the character of the sitters, judged by the shadow portraits, is one of the chief treasures in the collection of Mr. Wellesley, and forms an important item in silhouette history in its use for scientific purposes.

A machine for the use of amateurs is owned by Dr. Beetham, descendant of Mrs. Edward Beetham, the clever silhouettist of Fleet Street. This machine for taking silhouettes is a box about the size of a cigar box. One end has a lens glued into a sliding block or frame for focusing purposes. A piece of looking-glass reflects the object on to a piece of frosted glass on the top of the box. The subject is drawn from this reduced shadow.

There were others besides Lavater who published advice as to the best way of taking silhouettes.

In "A Detailed Treatise on Silhouettes: their Drawing, Reduction, Ornamentation and Reproduction," published in 1780, the author, after many allusions to prisma, cylinder, pyramid, cone, the sun and moon, and perpendicular and horizontal lines, gives indispensable rules for the silhouetteur:—

1. The surface on which the shadow is made must be upright.
2. It must be parallel with the head of the sitter.
3. The imaginary line running from the centre of the flame to the middle of the profile must be horizontal with the surface on which the shadow is to be cast.
4. The light must be as far from the head as possible, but the surface for drawing on must be as near the head as possible.

As will be seen from the print taken from Lavater's book, these rules were fairly accurately carried out in the chair depicted. Practical hints are also given in the treatise as to paper, light, pencils, etc. Great stress is laid on the importance of obtaining paper large enough for the drawing of the enormous modern head-dress of women, for which, sometimes, two pieces were put together. We have seen interesting examples of this, where the paper is actually joined together with the thin old-fashioned pins of the period, and life-size heads, executed in black paper, in a country house in Sussex.

"A wax light is better than tallow or suet," this careful mentor continues, "as there is nothing so harmful as a flare, which makes the shadow tremble. If one cannot obtain a wax candle, and must use a lamp, let it be dressed with olive oil. Coughing, sneezing, or laughing are to be avoided, as such movements put the shadow out of place."

The reduction of shadow portraits so taken is then described at length, and by various methods, "as the physiognomical expression is more piquant in a reduced silhouette." "The best of these mechanical reducers is the Stork's Beak or Monkey (this is our present-day pantograph), which consists of two triangles so joined by hinges that they resemble a movable square, which is fixed at one point of the base of the drawing, while a point of the larger triangle follows the outline of the life-size silhouette. A pencil attached to the smaller triangle traces the same outline smaller and with perfect accuracy. By repeating these reductions, silhouettes may be made in brooch and locket size."

"With regard to the ornamentation and finish of the silhouette portrait, black paint should be used." We presume this would be for the fine lines of the hair, which are sometimes added to the background after paper-cut silhouettes are

mounted. Chinese or Indian ink is advised, or pine-soot, mixed with brandy, gum, or beer.

Advice is also given as to painting round the paper outline: the paint should be put on from the pencil outline towards the centre. The anonymous author suggests that two portraits should be cut at once; the first to be stuck into the family album, the second to be hung upon the wall.

For such decorative purposes elaborate instructions are given. "Take a nice clear sun-glass and clean it with powdered chalk and clean linen to remove all grease and dirt. Cover this glass on one side with finely powdered white lead mixed with a little gum-water. When this is dry take the silhouette, which has been cut out of strong paper, place it on the powdered surface, and trace round the outline with a needle; remove the silhouette, and scrape away all the white within the drawn line. Thus one obtains a transparent silhouette, which can be turned into a black one by laying a piece of black velvet at the back of the glass, or if not velvet, fine black cloth or taffeta or paper."

This silhouette recipe maker also suggests that the cut-out black silhouettes can be stuck on to the glass with Venetian turpentine, and the glass then treated with the white covering; or one can use tinfoil, which forms a mirror.

This brings us back to the background treatment for painted silhouettes without the aid of shadowgraphy and scissor-work, so that we need not repeat the various kinds.

In this remarkable book, which is in the possession of Professor Dr. Th. Slettner (Münich), and for a description of which we are indebted to Herr Julius Leisching, a further description of silhouette-making is given:—"By sticking together three or four sheets of paper and working at the back with a polishing steel, one can actually make a profile portrait in slight

relief out of a cut-out silhouette in white paper, 'giving it the appearance of a marble tablet or a plaster cast done by a sculptor,'" adds this enthusiast.

A treatise on this method exists in English, entitled "Papyro-Plastics; or the Art of Modelling in Paper, with Directions to cut, fold, join, and paint the same," with eight plates, published in the first quarter of the nineteenth century.

Mention is also made of silhouettes in enamel on copper for snuff-boxes, locket, and rings, and the black profile portraits on porcelain in the German volume.

Finally, the author praises a process by which, by means of a stencil, one can make one hundred copies a minute, and the reproduction of the silhouette portrait by woodcut and copperplate impressions.

A second book appeared simultaneously, if not immediately before the treatise. It was published by Römheld at Leipzig, and in the following year (1780) Philip Heinrich Perrenon brought out a third, which is called "Description of Bon Magic; or the Art of Reduplicating Silhouettes easily and surely."

The principal process is one which the author describes as "so simple that every woman who can make silhouettes can practise it as well as the best artist."

"Take a piece of flat tin, polish it on one side, put the drawing on it and cut out the tin accordingly, and the form is obtained. Rub this form on the side to be printed off on a flat stone with sand. Damp some paper, and make a black mixture out of linseed oil and pine-soot. Make a pair of balls of horsehair covered with sheepskin. Get a small piece of hat felt. Blacken the shape or form with the black mixture put on with the horsehair ball; place it on the table, and over it, on the blackened side, the damp paper, on this a few sheets of waste paper and then the felt. Now nothing but the

press is required; this consists of a rolling-pin, which can be made by any turner. Roll it over, and when the paper is taken away the silhouette, *en Bon Magic*, appears printed off."

Illustrations of various implements are given, besides a simple pantograph for reducing the life-size shadow. Many pantographs are mentioned in connection with silhouette work. It is probable the earliest one was invented by Christopher Scheiner, a Jesuit, at the beginning of the seventeenth century, and was called the *parallelogrammum delineatorium*.

We meet it again in England, where mercifully its name is shortened, and it is interesting to see that it is a woman who applies for protection of her invention. The abridgment of her specification runs thus:—

Patents for Inventions.

Abridgments of Specifications.

Artists' Instruments and Materials.

1618-1866.

A.D. 1775, June 24.—No. 1100.

Harrington, Sarah.—"A new and curious method of taking and reducing shadows, with appendages and apparatus never before known or used in the above art, for the purpose of taking likenesses, furniture, and decorations, either the internal or external part of rooms, buildings, &c., in miniature." The person whose likeness is to be taken is placed so "as to procure his or her shadow to the best advantage, either by the rays of the sun received through an aperture into a darkened room, or by illuminating the room." The face is then brought "directly opposite the light, so that the shadow may be reflected through a glass (or transparent paper);" the glass is movable in a frame "so as to fix it on a level direction with the head of the person." The outline of the shadow is then traced with a pencil, &c., after which it is "reduced to a miniature size by an instrument called a pentagrapher."

Respecting furniture, &c., "the articles required to be taken are to be placed in such a direction that their shadows may be reflected as above described, traced out in the same manner and reduced." The shadows (as also the likenesses) are cut out "and placed upon black or other coloured paper or any dark body" and the external parts are, if required, decorated with cut paper, &c.

When a likeness is to be taken, accompanied with the external "part of a room or buildings," a camera obscura is used; the reflected shadows are received on paper, the outlines are carefully marked, and then "either fill'd up with Indian ink or coloured, or cut out as above directed."

[Printed, 4d. No Drawings.]

On December 22nd, 1806, Charles Schmalcalder applied for a patent for a machine of the same type, but of more complicated construction. We give the abridged specification, for it forms a humble though important link in silhouette history, having been much used by itinerant silhouettists at the beginning of the nineteenth century.

A.D. 1806, December 22.—No. 3000.

Schmalcalder, Charles.—"A delineator, copier, proportionometer, for the use of taking, tracing, and cutting out profiles, as also copying and tracing reversely upon copper, brass, hard wood, cardpaper, paper, asses' skin, ivory, and glass, to different proportions, directly from nature, landscapes, prospects, or any object standing or previously placed perpendicularly, as also pictures, drawings, prints, plans, caricatures, and public characters." This apparatus is composed of (1) a hollow rod "screw'd together, and from two to twelve feet, or still longer, chiefly made of copper or brass, sometimes wood, or any metal applicable;" the diameter is from half an inch to two inches and upwards, according to the length; one end carries a fine steel tracer, made to slide out and in and fastened by a milled-head screw, and in the other is "a round hole to take up either a steel point, blacklead pencil, or any other metallic point, which may be fastened therein by a mill'd-head screw;" (2) a tube about ten inches long and sufficient in diameter to allow the rod "to slide easily and without shake in it;" (3) a ball (in which the tube is fixed) "moveable between two half sockets;" (4) a frame of wood about two and a half or three feet long (the length depending on the length of the rod) and supported by two brackets; (5) a swing-board attached to the frame; (6) a clamp-screw; (7) a hook hanging on a string for the rod to rest in; (8) a weight on the back of the frame, connected thereto by a hook, "to which is attached a string forming a pulley, serving to prevent the point from acting upon the paper when not wanted." Through the sides of the frame are holes at certain distances corresponding with marks on the rod, and "in copying any original, supposing to the size of $\frac{1}{8}$, $\frac{1}{4}$, $\frac{1}{2}$, $\frac{3}{4}$, &c.," the swing-board and clamp-screw "must be transplanted to the different holes and divisions corresponding." The paper or other substance is fastened to the swing-board by screws or is placed in a brass frame which slides up and down the board, and is kept in position by a spring. "The machine is fixed either to a partition in any room or to any piece of wood portable, and so constructed as to be easily fixed

upright with a screw-clamp upon a table or any other stand." In turning the rod round in the sockets "the tracer and point in the two ends of the rod must remain in the centre, to obtain which sometimes an adjustment with four screws" is required.

Directions are given for using the apparatus in taking profiles, in copying and tracing pictures, landscapes, &c., and in copying from nature "landscapes or whatever object exposes itself to view."

[Printed, 6d. Drawing. See "Repertory of Arts," vol. 10 (second series), p. 241; "Rolls Chapel Reports," 7th Report, p. 195.]

Still lower was the shadow portrait to fall, when another contrivance was invented to trick the public into the belief that magic played a part in producing the likeness. An automatic figure was taken round the country which it was claimed could draw silhouettes. Somewhere about 1826 the automaton was brought to Newcastle, and is described as a figure seated in flowing robes with a style in the right hand, which by machinery scratched an outline of a profile on card, which the exhibitor professed to fill up in black. The person whose likeness was to be taken sat at one side of the figure, near a wall. "One of our party," says an eye-witness, "detected an opening in the wall, through which a man's eye was visible. This man, no doubt, drew the profile, and not the automaton. Ladies' heads were relieved by pencillings of gold."

The son of the great, little Madame Tussaud, who began her wax modelling in the Palais Royal in the days of the French Revolution, taking death-masks of many of the guillotine victims, thus advertises in 1823:—"J. P. Tussaud (son of Madame T.) respectfully informs the nobility, gentry, and the public in general, that he has a machine by which he takes profile likenesses. Price, 2s. to 7s., according to style.

This machine was probably of the kind described by Blenkinsopp in *Notes and Queries*:—"A long rod worked in a movable fulcrum, with a pencil at one end and a small iron rod at the other, was the apparatus. He passed the rod over the face

and head, and the pencil at the other end reproduced the outline on a card, afterwards filled in with lamp-black."

It is probable that Edward Ward Foster, who described himself as "Profelist from London," used such a machine, which he thus describes:—"The construction and simplicity of this machine render it one of the most ingenious inventions of the present day, as it is impossible in its delineation to differ from the outlines of the original, even the breadth of a hair.

"Mr. F. wishes the public to understand that, besides sketching profiles, this machine will make a complete etching on copper-plate, by which means any person can take any number he thinks proper, at any time, from the etched plate; and for the further satisfaction of the public, he will most respectfully return the money paid if the likeness is not good. Profiles in black at 5s. and upwards, etc. Derby, January 1, 1811."

Mr. West, miniature and profile painter, from London, worked with the same machine. His prices were:—profiles on card, in black, 5s.; in colours, 10s. 6d.; on ivory, in colours, one guinea and upwards.


We have succeeded in tracing the recorded description of one of the sitters who actually had a portrait taken by such an instrument, and also one who saw such an instrument as late as 1879. The account is by Mr. H. Hems, Fair Park, Exeter, and brings our tale of mechanical contrivances in connection with silhouette portraiture to a fitting close:—

"Happening to be at Dundee at the time of the Tay Bridge disaster (it occurred upon the last Sunday evening in 1879, when 67 people were drowned), I recollect a Mr. Saunders, a saddler at Broughty Ferry, in the immediate neighbourhood, possessed and showed me as a curio one of these identical portrait-taking machines."

CHAPTER V.

PROCESSES.

(3) *Freehand Scissor-work.*

N the foregoing accounts of black profile painting, the cutting out of a sketched outline obtained by shadow-graphy or any other means, little mention has been made of the freehand scissor artist, who, without pencil or pen sketch, cut a small likeness after studying the sitter for a few seconds.

Though there were many other processes which gave charming and artistic results, there is no doubt that from the dated convent work of 1708 and the first known record in England of Mrs. Pyburg, who *cut* the portraits of William and Mary, up to the few remaining cutters of the present day, this type of freehand scissor-work has persisted in England, and also in Germany.

Some of the early cut-work examples were made with the assistance of fine small-bladed knives. Specimens of cut vellum exist, which it would have been impossible to cut with scissors alone. A notably fine example is in the Francisco-Carolinum Museum at Linz; it is an Ex Voto offering, and represents the Flight of the Holy Family into Egypt. The parchment mount has the most elaborate tendrils cut out, while typically German flourishes and mantling support birds and beasts. A stag-hunt is seen in one part, while the imperial eagle is not wanting in this skilful production. The picture is dated 1708.

In the same museum is a magnificent Dedication to the State Deputation of the Province of Nymwegen. Justice is surrounded by angels and trophies, painted and gilded, and the arms of the province are cut with much delicacy, and with richly foliated

ornament. The whole is mounted on red, and dated 1710, but the artist wielder of the penknife unfortunately does not sign his work.

It is possible that these examples were convent-made. The cutting out of religious subjects and the extreme elaboration of their ornamental borders flourished, to a small extent, for some years after the printing press had destroyed the occupation of the monks in copying and illuminating manuscripts. A reproduction of one of these is now before us. It represents St. Benedict seated in the habit of a monk; a cross, skull, and other symbols are on the rocks at his side; the saint has a halo. A large tree is in the background, and birds and a squirrel are amongst the branches; two steps lead down to a sylvan scene, where the saint is seen walking away in the distance. Conventionalised roses, cornucopia, and floriated forms compose the wide border; this is all cut on the same piece of vellum, but there is no colour used. Another convent-made cut picture, which was exhibited at the Brunn Exhibition, shows a picture of the Baptism of Christ in the Jordan; it is signed "F. Agathaugdus, *Bonnensis Capuchin.*" In this picture, which is of paper, not vellum, the arms of a bishop appear, together with the inscription, "Johanni Ernesto, S.R.I., Principi Metropolitanæ Eccl., Salisbury."

An achievement of arms seems to have been a favourite subject for such pieces. A remarkable specimen in cut paper, mounted on looking-glass, is in the collection of Lady Dorothy Nevill. It displays the arms, supporters, and motto of Robert Walpole, Earl of Orford, the ancestor of Lady Dorothy. These examples are very difficult to find; it is probable that many have been destroyed.

Another example, in the possession of the author, shows a heraldic escutcheon, with wolf and hound supporter, etc.



SILHOUETTE PORTRAITS OF MEMBERS OF THE ANSLEY FAMILY
Painted in black and orange-red on convex glass. Dated 1793. Signed by W. Spornberg
In the possession of Lady Sackville, Knole

This lies between two sheets of glass. The minuteness of the cutting of this fine paper is extraordinary.

A very fine specimen has a miniature of Charles I. In the centre an elaborate mount is cut out of thin paper; the whole is in a fine tortoiseshell frame of the period. This type of work is rare.

Little mention is made of freehand paper or vellum cutting in the early written treatises, probably because, needing only talent for catching a likeness and skill in wielding the scissors, there was little to be said about it; so that the early writers on the black profile work turned their attention to the less gifted workers who needed their help with extraneous and complicated processes.

Of all those who cut the likeness direct after glancing at the sitter, the Frenchman, August Edouart, was undoubtedly the most skilful and prolific. He styles himself "Silhouettist to the French Royal Family. Patronised by His Royal Highness the late Duke of Gloucester and the principal nobility of England, Scotland, and Ireland." When he first came to England as a refugee, he seems to have supported himself by a strange industry, invented by himself, which he calls mosaic hair-work. In the descriptive catalogue which is before us, of an exhibition of this work held about 1826, such items appear as a wolf's head; a squirrel, made with real hair, climbing a tree; a marine view with a man-of-war.

"This performance in human hair imitates the finest true engraving; the curious may perceive, with the help of a magnifying glass, the cordage and men on board. This work has taken at least twelve months in its execution." When he made hair portraits of men, women, or animals, he used their own natural hair, "raising them from the ivory and making bas-reliefs."

"These works," writes Edouart, "being of my own invention and execution, I have desisted from making for the last twelve years, since the death of my royal and distinguished patrons, Queen Charlotte, the Prince of Saxe-Coburg, and others."

It is strange that Edouart never combined hair-work with shadow portraiture, as did some of the German exponents. Being so expert a hair artist, it would have been natural to expect some examples of this rare combination; none, however, have as yet come before the author, though, knowing Edouart was an expert in both crafts, such examples have been sought.

Edouart wrote a treatise on "*Silhouette Likenesses*," a book which is now very rare. It was published by Longman & Co., Paternoster Row, in 1835, and is illustrated with eighteen full-page plates, and it is characteristic of the man that the first is a portrait of himself; others are of celebrated personages of the day, and there are also several genre pictures executed with considerable skill. It is in portraiture, however, that his unrivalled skill has placed him high above all other workers in black paper cutting.

He describes his discovery of his talent for likeness cutting at some length. At the end of 1825 he was shown black shades which had been taken with a patent machine, and condemned them as unlike the originals. He was challenged to do them as well. "I replied that my finding a fault was not a reason that I could do better, and that I had never even dreamed of taking likenesses. . . . I then took a pair of scissors, I tore the cover off a letter that lay on the table; I took the old father by the arm and led him to a chair, that I placed in a proper manner, so as to see his profile, then in an instant I produced the likeness. The paper being white, I took the black snuffers and rubbed it on with my fingers; this likeness and preparation, made so quickly, as if by inspiration, was at

once approved of, and found so like that the ladies changed their teasing and ironical tone to praises, and begged me to take their mothers' likeness, which I did with the same facility and exactness."

There is much long-winded explanation in this egotistical and somewhat priggish style, but delightful sidelights are thrown on the adventures of a silhouettist in the performance of his craft, of the status of the artist, his contempt of all methods except his own, and the naïve devices used for gaining advertisement. As these have no place in the present chapter, they will be found elsewhere under "August Edouart and his Book."

Edouart nearly always cut the full-length figure. Amongst some thousands of his portraits which have been examined, only about fifty of bust size have been discovered.

"The figure adds materially to the effect that produces a likeness, and combines with the outline of the face to render, as it were, a double likeness in the same subject. From this combination of face and figure arises the pleasing and not less surprising result of a striking resemblance. The many thousands I have taken of the full-length enable me confidently to make this assertion."

He argues that, in catching a likeness, attitude and demeanour are as important as the features of the face and contours of the head. The silhouette is the representation of a shade, he says, and if it be not critically exact, the principal part of its merit is lost.

He considers that the grouping of several figures makes the emphasising of a likeness in any one of the figures more noticeable, the difference existing between individuals, whether in height, gesture, or attitude, being a great advantage to the artist in giving point to the likeness.

He also lays great stress on the proportions in the figure of the sitter, which can be shown only in the full-length. Some have a long body and small legs, others long legs and a short body; in fact, everything in nature varies, and all these variations help to make the portrait of the individual, and not the features alone. Beauty, he continues, has respect to form. Now, one part of a figure may exhibit a beautiful form, and yet that figure may not be well proportioned throughout. For instance, a man may have a handsome leg, or arm, considered in itself, but the other parts of his figure may not equal this part in beauty, or this part may not be accurately proportioned to the rest of the figure; and so on through many pages, in which Edouart proves to his own satisfaction that, in order to give a correct shade likeness of a person, it is necessary to portray the whole and not one part only of that person. He goes further, and maintains that, as the manner of dress is often as characteristic as the gait, what is most usual for the sitter to wear should be depicted.

Edouart's portraits are to be found in many parts of the British Isles and the United States of America, for his custom was to take up his abode in a town, to advertise in the papers, and to stay there while he took the silhouette portraits of the surrounding gentry and noblemen. Quite early in his career, his albums of duplicates contained 50,000 (the late Mr. Andrew Tuer computes them at 100,000) portraits, so that his whole output must have been enormous. He seems to have worked with great method, keeping a note of "the names of the persons I take, and the dates. These are written five times over—first, on the duplicate of the likeness; secondly, in my day book; thirdly, in the book in which I preserve them; fourthly, in the index of that book; and fifthly, in the general index. Without this arrangement, how could I

at a minute's notice tell whether I had taken the likeness of any person enquired for, and could it be otherwise possible to produce the silhouette, or to know from about 50 books, folio size, and above 50,000 likenesses, if I had taken the one required?"

The value of such method and classification, when some of these long-lost volumes came to the writer for identification, can be imagined. The story of the romance of the lost folios is too long a one to include in a general chapter on silhouette cutters and their work. It will appear in its place elsewhere, together with a notice of some of the extraordinarily interesting groups of famous people, especially those of the United States, where presidents and senators, public officials, professional men, famous characters, their wives and children, appear in startling sequence, crowded with order and method on to the pages of the numerous large volumes.

It was when on his way home from the American continent that Edouart met with that misfortune which so preyed upon his mind that he died in a short time. The ship "Oneida," on which he travelled, was wrecked off the coast of Guernsey, and a large portion of Edouart's collection was lost, together with much personal luggage, and a good deal of the cargo of cotton from Maryland. He died near Calais in 1861.

The very clever freehand scissor pictures of Paul Konewka are justly famous. Like Edouart, he was of the nineteenth century. Born in 1840, he was the son of a university official in Greifswald. After a public school education, he studied under Menzel, for whose influence he was ever grateful. He dedicated his *Falstaff and his Companions* to him while his master lay dying.

During his travels through Germany, Konewka cut a very large number of portraits which are now treasured in the

possession of private owners. The actress, Anna Klenk, served as a model for many of his very beautiful figures.

While in Tübingen, at the Clinical Institute, he used quietly to cut the portraits of many of the listeners, and the professor who was lecturing as well. Such was his skill that he did his work by touch alone under the table. He was introduced to a general in Berlin, who flattered him, but called his gift dangerous. Konewka immediately handed him his own likeness, cut out of the lining of his dress-coat at the back while the general addressed him. Surely the same might be said of Konewka as was said of Runge, "the scissors have become nothing less than a lengthening of my fingers."

It is as a book illustrator that Konewka is best known to the world. Besides the *Falstaff and his Companions* dedicated to Paul Heyse, illustrations for *Midsummer Night's Dream* and twelve sheets for Goëthe's *Faust*, children's picture books, loose sheets, and many other illustrations, were cut by him. Konewka died in Berlin in 1871, his last silhouette being that of a dying trooper to illustrate the German song, "O Strasburg du wunderschöen Stadt."

No less gifted in the art of scissor-cutting was Karl Fröhlich, once a compositor. His skill was chiefly directed towards little genre pictures of children plucking flowers, winged cupids, old men and women drinking coffee, and much fine landscape work. Unlike Konewka, he never cut wood blocks, so that his work has not been accessible for publication.

P. Packeny was an enthusiastic amateur, who worked in Vienna from 1846. He cut landscapes and genre pictures, but unfortunately did not confine himself to black and white effects, so that much of his work is spoilt by the use of brightly coloured papers.

Runge, the German artist, it is said, learnt silhouette cutting

by watching his sister at her embroidery. In 1806 he sent some marvellously cut-out flowers to Goëthe. The poet was so charmed with them that he declared he would decorate a whole room with Runge's work; this was never done. The artist wrote early in his career: "If chance had put a pencil instead of scissors into my hand, I would draw you all, so plainly do I see you." Herr Julius Leisching agrees with Lichtwark that the cutting out of silhouettes had great influence on Runge's pictures. Runge's studies of plants with scissors and paper have been privately published. He cut out while out walking; saw and cut nature down to the roots.

One of the most remarkable of the paper cutters of the early nineteenth century was Hubard, who seems to have been the inevitable infant prodigy of the craft. He began his freehand scissor-work in portraiture and landscape at the early age of thirteen. The handbill which lies before us advertises his art as "Papyrolomia"—a terrible word, which doubtless had its uses in whetting the appetite of the public by mystifying them and suggesting terrifying adventures. This leaflet is illustrated with a grotesque figure, which has obviously been some of the printer's stock-in-trade, for it is hardly germane to the subject of silhouette cutting, nor could it be the portrait of a scissor-worker of such tender years as Master Hubard, though this artist is only a secondary attraction in the show. The handbill runs thus:—

Facing the George Hotel, Galway.

Entrance, 376, High Street.

The Papyrolomia of the celebrated Master Hubard.

Little John, the Muffin Man.

[Then follows the rough wood block representing a grotesque figure.]

Collection of accurate Delineations of Flowers, Trees, Perspective Views, Architectural, Military, Sporting Pieces, Family Groups, Portraits of Distinguished Individuals, etc., Elegantly Mounted Pictures and Backgrounds, by W. G. Wall,

Esqre., Dublin, together with 7 grand Oriental Paintings of the most celebrated views of North America, taken on the spot by eminent British artists.

Admission 1/-.

For which money each visitor is to receive a correct Likeness in Bust, cut in 20 seconds, without drawing or machine, by sight alone, and simply with a pair of scissors, by a boy of 14. Those who are averse to sitting for the Likeness are presented with some small specimen of the youthful artist's talents.

Likenesses both in ink and in colours.

Style from 7s. 6d. up, by artists. Frames in Gilt.

Visitors are enabled to return to the Gallery by introducing a Stranger.

Open from 10 till Dusk.

This device with regard to a return visit to the gallery was probably highly successful, and adopted by Master Hubard on his visit to the United States about 1833. He was seventeen years of age when he went to America and established a Hubard Gallery in New York, where for fifty cents he cut the portraits of many well-known people. His gallery was thronged. His pictures are usually full-length portraits, and are pasted on card, having "Hubard Gallery" embossed in the left-hand corner. The example before us shows a handsome man with frock-coat and high stock collar. Though most of his work was done with scissors, Hubard also worked in Indian ink, and sometimes used gold pencilling to heighten the effect. An interesting example of his work is the portrait of little Princess Victoria, when about ten years of age. This was doubtless cut at Kensington Palace; possibly the little maid would be allowed to visit the gallery, or Hubard may have been summoned to the palace, as Edouart was to Holyrood.

J. Gapp was another early Victorian profile cutter, whose skill with the scissors is markedly in advance of his artistic sense. In his advertisement of about the year 1829, at the back of a boy's full-length in Eton suit and aggressively large white collar, he describes himself as "The original Profilist for cutting

accurate Likenesses attends daily at the Third Tower in the centre of the Chain Pier (Brighton), and begs to observe that he has no connection with any other person, and that he continues to produce the most wonderful Likenesses, in which the expression and peculiarity of character are brought into action in a very superior style on the following terms:— Full-length likenesses at 2s. 6d. each, two of the same 4s., or in bronze 4s.; profile to the bust 1s., two of the same 1s. 6d., or in bronze 2s. Ladies and gentlemen on horseback 7s. 6d.; single horses 5s.; dogs 1s. 6d. N.B.—A variety of interesting small cuttings for Ladies' Scrap-books."

Here we have a clue to the great scrap-book mania of the day. Everyone, from royalty downwards, collected treasures to paste in scrap-books, and Gapp, of the Chain Pier, like Hubard, was clever enough to offer to supply the want of interesting items.

E. Haines, patronised by the Royal Family, also worked on the Chain Pier at Brighton, at "the first left-hand tower." He describes himself as a "Profilist and Scissorgraphist." His trade label is on the back of a fine full-length portrait of a man, once in the collection of Mr. Montague J. Guest. There is great vigour and character in Haines' work; the specimen before us is untouched with gold.

G. Atkinson (1815) also describes himself as "Silhouettist to the Royal Family." He lived at Windsor, and there are some fine portraits of George III. and his sons, which, though stilted and without imagination, show considerable skill in the cutting. A group cut out in black and touched with gold was exhibited by G. Sharland, Esq., at the Royal Amateur Art Society's Exhibition in 1911.

Though there are many other scissor-workers who might be mentioned, and examples described of graceful women in hooped

skirts and fascinating side ringlets, maidens in cottage bonnets, and dainty children whose ringing voices one can almost hear as the shadow pageant passes, yet sufficient examples have been mentioned to show how popular was the craze for black portrait cutting, and how large a branch it was of the black profile processes.

That silhouettes are kept in the reference library of our National Portrait Gallery, because, on account of their life-like resemblance, they are of great value to the authorities in the identification of unknown portraits, is a fact which speaks for the great historic value of these pictorial records. In the cuttings of Edouart there is the ego of the man or woman as well as the bodily form. A gesture, the poise of the body, the arrested movement of the limbs, are shown with more than photographic correctness—when photography was as yet unborn. In the picture of a blind man we see by the tilt of the chin, the angle of the head, that, like all so afflicted, the man is exercising senses which are dormant in those who have sight. The simple black outline of the American deaf and dumb poet Nack, by this master-cutter, is instinct with the patient silence of the dumb, the aloofness of the deaf. Fine oil paintings and miniatures give us a man or woman interpreted through the senses of the artist and idealised or distorted through the alchemy of the artist's mind. The shadow portrait is nature herself, and its very simplicity of line imposes a keener effect on the mind of the student, because there are no contours to confuse the outline.

CHAPTER VI.

AUGUST EDOUART AND HIS BOOK.



THE introduction of the name Silhouette into England seems to have been due to August Edouart, a Frenchman, who, though only commencing the black portrait cutting after leaving his own country, used the French word for his craft instead of the black shade, which had hitherto been the name in England for such profile portraits.

"How many times," writes Edouart, in the chapter in his treatise which he naïvely calls "The Grievances and Miseries of Artists," "have I had people who, immediately after entering my room, departed, exclaiming, 'Oh! they are all black shades,' and would not stop to inspect them."

"The name silhouette, which appeared in the newspaper advertisements, seems to have given them to understand that it was a new kind of likeness done in colours, each of which (full-length figure) they expected to get for five shillings."

Again, on another page, he exclaims, "Why does such prejudice exist against black shades, which I call silhouette likenesses?" Certainly none of the early shadow portrait painters on paper, glass, or plaster ever used this name, taken from the French Finance Minister. It was not used in England until after the commencement of Edouart's work and the publication of his book. By this time, it must be remembered, black profile portraiture had deteriorated in beauty, and the artists who frequented fairs and places of amusement were less skilled, indeed, than the Miers, Fields, Beethams, and Rosenbergs of the eighteenth century.

"Obliged to quit my country in consequence of a change in its Government," Edouart, the most prolific and important of

all the scissor-men, describes himself as "thrown upon foreign ground, without friends and without knowledge of the language. I had then very little money left, for I had lost all I possessed in the evacuation of Holland in 1813. A few months after my arrival in England, I found myself, after payment of all my travelling expenses, in possession of no more than a five-pound note, which I immediately expended in advertising myself as a French teacher."

Succeeding in this at first, the arrival of so many other Frenchmen after a time reduced his work, and Edouart sought other means of livelihood. He began to make devices, landscapes, etc., with human hair, though what led him to this quaint handicraft, or what previous training he had in it, we have not been able to discover.

After receiving the patronage of Her Royal Highness the late Duchess of York, and making the portraits of some of her dogs with the animals' own hair, he worked for the Queen and Princess Charlotte. Edouart, whose industry seems always to have been remarkable, executed over fifty of these strange hair portraits, and held an exhibition, the catalogue of which lies before us.

In 1825, Madame Edouart died, and August was persuaded to try his hand at likeness cutting in order to better the performance of some machine artist, whose work he had condemned. Finding, much to his surprise, that he was able to produce likenesses with extraordinary facility and exactness, he was persuaded by his friends to employ his time in this way, "so as to divert the gloom from my sinking mind, and alleviate my sorrows." It seems probable also that his new talent was useful in filling his much depleted purse.

After many expressions of reluctance that he, August Edouart, should be cut by society and become a black profile

taker, he decided to make an art of what had been so long considered a mere mechanical process, for Edouart never seems to have heard of black painted profiles and the exquisite work of the early profile painters, but only the machine-made pictures by the itinerant workers.

The first full-length that Edouart took was of the Bishop of Bangor, Dr. Magendie. "I succeeded so well," he says in his introduction, "that I took all his lordship's family; and so pleased were they that I made forty duplicates. This *début*, being so far above my expectation, encouraged me to continue, and from that time, being much engaged by the first visitors of Cheltenham, I took a resolution to keep a copy of every one to form a collection."

"This talent," he continues, "showed itself so strongly, and I was so anxious, that I worked from morning till night, and even in my dreams my brain was so much overheated by that anxiety, that in those dreams I was cutting likenesses of great personages, kings, queens, etc."

His method of holding the scissors was unusual. The reason for this peculiarity is thus described: "One day, when crossing a stile, a lady tore her dress by a nail which was put on the step mischievously. To prevent the recurrence, I took a stone to take the nail away: in the act of doing so my index finger was lacerated in such a manner that I could not use my scissors. I suffered a great deal for several days, and my mind being so much excited about it, I dreamt that I cut likenesses without using the index finger. I was so much struck by this that, as soon as I awoke, I took my scissors and have ever since used them in that manner." In an old daguerrotype he is seen cutting a portrait in this manner.

In his treatise Edouart gives no detailed account of his journeys, though he notes that he has always kept a diary.

From newspaper advertisements we learn that he was in Cheltenham in June, 1829, where he is described in the *Cheltenham Journal* as assisting in Lavater's system with regard to Physiognomy. At this stage the old idea that silhouette portraits must have a scientific use still clung to the craft.

In 1830 Edouart is in Edinburgh. In the *Scotsman* of February 13th the collection of ingenious works executed by Monsieur Edouart is mentioned. "This may be seen gratuitously at 72, Princes Street. Mr. Edouart makes silhouette likenesses, not only of the profile, but also of the whole person, by cutting them by the hand, out of black paper." The account ends thus: "In his rooms the curious will find amusement and the philosophic employment." The cannie Scotsman would attract the "unco' guid" with learning and occupation as well as the frivolous with amusement.

On May 8th of the same year the *Edinburgh Evening Courant* takes notice of Edouart's success in his likenesses of Sir Walter Scott (this portrait of Scott was recently purchased by the Director of the National Portrait Gallery, on account of its fine technique and the human and lifelike attitude of the great novelist), the Dean of Faculty, and other distinguished characters of the city, and slyly regrets that Edouart departs so soon.

The clever hint at departure evidently had the desired effect, for in the following February, 1831, Edouart is still at Edinburgh, "his rooms thronged with visitors since his threatened departure. Six hundred likenesses in a fortnight, and declining to take new ones till the orders given by the first families are executed." Five thousand duplicates are now on view, and his books are exhibited at Holyrood Palace, where they are much approved of by the Royal Family.

It was at the end of 1830 that Charles X., ex-king of France,

and suite, arrived at Holyrood, and though Edouart acknowledges "a feeling of ill-will towards the Bourbon family is still lingering in my bosom, remembering—as I did—the losses I suffered in consequence of their restoration to the throne of France," he attended, when requested in person by the Duchesse de Berri. He found "His Majesty pacing up and down, and the Duchesse presented me, reminding the King that I was a Frenchman. He seemed pleased and affable."

The whole Royal Family, attended by the suite, nearly forty in number, formed a circle, in the centre of which Edouart cut his first paper portrait of Charles X. "By mistake," he says, "I took paper of four folds, in place of one of two, and, as I had begun, so I cut out the likeness. As soon as I had finished it the little Prince (the Duke of Bordeaux) took one, Mademoiselle, his sister, took another, the Duchesse de Berri another."

Edouart cut the likenesses that evening of the Duke d'Angoulême, the Duchesse d'Angoulême, the Duchesse de Berri, Mademoiselle Louise Marie, the Duke de Bordeaux, the Cardinal de Latil, and many of the suite. After this Edouart declares that he "was a daily visitor at Holyrood, and my exhibition was often honoured by Royalty." The Duke de Bordeaux declared that if Edouart would become one of his suite, he should be called the Black Knight.

Two of the Holyrood portraits by Edouart were exhibited at the Amateur Art Society's Exhibition in 1902, by Miss Head. They were thus described in the Catalogue:—

"119. Duchesse de Berri and her children (Henry V. and the Duchesse de Parma) at Holyrood, by Edouart."

"120. Henry V. and the Duchesse de Parma as children at Holyrood."

In the recently discovered folios which belonged to Edouart

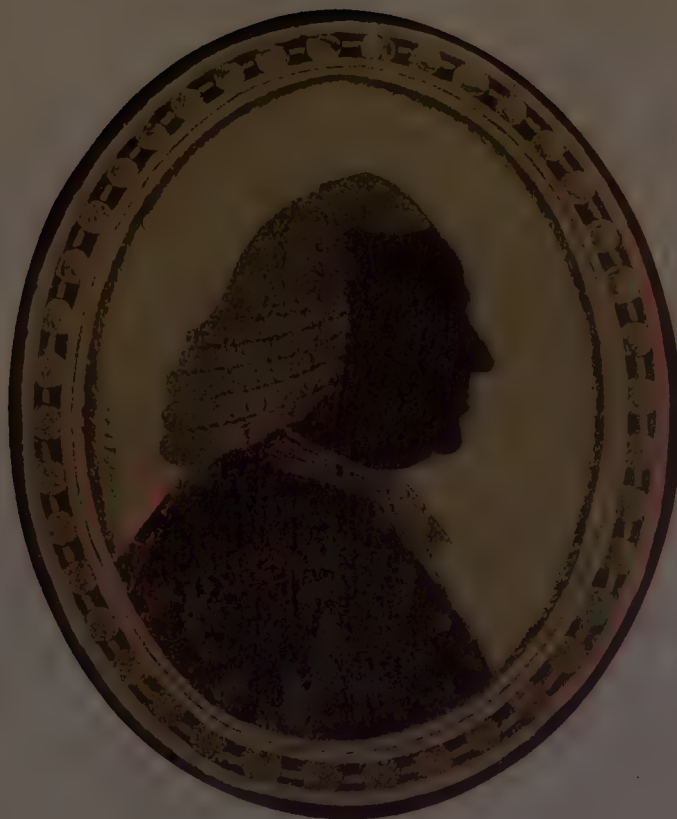
himself, and which serve as an invaluable record of the entourage of Charles X. at Holyrood, very many of these likenesses appear; most of them have the original autograph of the sitter. From the wonderfully interesting groups of shadows we see the *vie intime* of the exiled king. He is surrounded by his children, his chamberlains and equerries, intimate friends, physicians (for body and soul). Even L'Abbé Focart, Confesseur du Roi, figures amongst them; and visitors to Holyrood, such as the Baron de Size and the Baron de Sepmanville, are included; besides the dogs and horses, the ponies of the children, and the toys and playthings with which they amused themselves in those days of exile.

Even when such success rewarded the efforts of Edouart, he is still in apologetic mood with regard to his art, and declares that if his work had not been good the French Royal Family would not have encouraged it. "They had seen a great quantity of those common (machine-made) black shades in Paris, and had also a great dislike to them, which was soon removed when they saw the nature of mine." He is never able to refrain from a sneer at the other silhouettists.

In December, 1831, the *Glasgow Free Press* declares that "Monsieur E.'s rooms need only to be known to become a fashionable resort for lovers of the fine arts." The hair models seem to have formed part of the exhibition.

In October, 1832, Edouart is still in Glasgow, and his likenesses now number 45,000, including the Orphan Asylum and all its managers, the directors of the Commercial Bank, and several others. In London he took 800 members of the Stock Exchange, of which he sold several books.

Edouart seems to have moved on to Dublin in 1833, but we doubt if he was pleased when the *Dublin Evening Mail* of July 24th describes him as "the most *comical* and at the



PORTRAIT OF LORD MANSFIELD
Painted on glass by A. Forberger, Paris

same time the cleverest artist from Paris. His art gives the scissors all the expressive powers of the pencil, and extracts from a single tint of black the miraculous effects of a whole rainbow of colours."

Edouart is by now cutting out genre pictures, and subjects from "Æsop's Fables" are mentioned, while the portraits increase rapidly in number, 6,000 being taken in Dublin alone. The Archbishop of Dublin and a great number of clergy and the officers of the garrison head the list. In his exhibition he shows, amongst thousands of others, His Royal Highness the late Duke of York, the Duke of Gloucester, and the Duke of Wellington; the Bishops of Norwich, Bangor, St. Davids, and Bristol; Doctors Chalmers and Gordon; Edward Irving, Charles Simeon, Rowland Hill, Joseph Wolfe, Jabez Bunting, Sir Walter Scott, Mrs. Hannah More, Mrs. Opie (herself a silhouettist), Kean, Liston, Power, Sir Astley Cooper, Baron Rothschild, etc.

In August, 1834, Edouart went to Cork. Later he visited Kinsale, Fermoy, Mallow, Limerick, and many other places. Paganini's portrait was taken at Edinburgh in October, 1832, where Edouart went, travelling from Glasgow on purpose to obtain it. Signor Paganini declared it was the first likeness of himself which was not caricatured. This full-length portrait shows the maestro standing, violin in hand, just ready to begin. In the background are lithograph portraits of the members of an orchestra: they are seated in a domed music-room.

It was in 1835 that Edouart's book was published. We presume it had been written during the time of his prodigious activities in silhouette cutting while he moved from place to place and conducted his exhibition. It is a thin demy octavo volume of 122 pages, now extremely rare. The copy in the possession of the author was presented to Miss C. J. Hutchings

by Edouart at Cheltenham, August 25th, 1836. There are eighteen full-page plates, showing black portraits or fancy figures mounted on lithograph backgrounds, by Unkles & Klasen, 26, South Mall, Cork. In the original volumes of duplicates kept by Edouart many of these mounts were found, as the silhouettist doubtless kept a number by him ready for mounting his portraits.

In a chapter headed "The Vexations and Slights my Profession has brought upon me," Edouart deplotes "the vulgarity into which silhouettes have fallen, so that I could not walk in public with a lady on my arm without hearing such remarks as this, 'Who can she be—that lady with the black shade man?' The same disposition to cast odium on me was displayed whenever I was seen walking arm-in-arm with friends who moved in circles of high life. It went so far that, being in the habit of walking at the Wells of Cheltenham, and accustomed to go to the balls at the Rotunda, I was forced to deprive myself of the pleasure of being with my friends in these places. On different occasions several persons of high rank in society accused me of being somewhat proud," and so on through many pages.

On one occasion his greeting was of the most cordial description, owing to an amusing mistake. "A friend having given a recommendatory letter to a particular friend in town, I was received in a better manner than ever I was received since I began taking black shades. As my friend would not recommend me to a suitable lodging, we went to the editor of a newspaper, to whom he spoke, and then presented me to him. Upon this we all went to the governor of the castle, who had a house to let in the town. The governor willingly consented to let me have the house, though he feared the boards might not be strong enough for the exercise of my profession, and

the quantity of people it would be likely to attract; indeed, it would be advisable to practise on the ground floor, that the noise and bustle would not be so great, and the like. . . .

"The governor, who had been a military man, asked me very good-humouredly if it were not trespassing on my goodness to allow him to take a round with me, saying that he had taken lessons, and took off his coat. I declared that I had not brought my tools with me." The scene is described in several pages, and shows how the governor offers eventually to lend gloves, when it dawns upon the *profilist* that the letter has been misread, and the sports around him imagine he is a *pugilist*.

Edouart seems to have suffered much at the hands of his sitters.

"But, Monsieur Edouart," says one of these, "you have taken John, who is a head taller than his brother William, a great deal smaller. How can that be? It is a mistake of yours; you must correct that."

"You must know, madam," replies the silhouettist, "that it is according to the rule of perspective. Do you not see that John is at least six yards farther in the background than his brother?"

"Yes! but his is cut smaller," persists the aggrieved parent.

Gentlemen demanding ladies' profiles were refused by this veritable Mrs. Grundy of silhouettists. His refusal is given in language worthy of the Fairchild family.

"Ladies are never exhibited, nor duplicates of their likenesses either sold or delivered to anyone but themselves or by their special order. This resolution I have taken, and I follow it very strictly, being fully aware of the consequence that would result if this measure was not adopted. Gentlemen presume that they are entitled to possess the likenesses of any ladies they like.

But no—no—they cannot deceive me by false pretences. I am too much upon my guard to be surprised. The books in which I keep duplicates are all defended with a patent lock."

Monsieur Edouart rivals the serpent in wiliness when a lady's portrait is so desired and the gentleman offers the address where it should be sent. The artist says, "I do not require to know your direction, gentlemen. I know that of the lady, to whom I shall send it, and she herself will deliver it to you." We should imagine that, under those conditions, orders were usually cancelled.

"Some make themselves pass for relations," adds Edouart, who is not without a sense of humour, though he does take himself so seriously, "as a brother, cousin, uncle, etc., but all this is in vain."

Edouart seems to have used special means of his own to extract payment of debts, and his illustration "The Screw" shows in what manner his clients were brought to book. The episode is described at great length in his book, but unfortunately the name of the sitter for "The Screw" is withheld. Briefly, a young man had his portrait cut, approved of the likeness, but regretted, after seeing a picture of a friend in a dress-coat, that he had not also worn that kind. In a very rude manner he said he would not pay for the completed likeness until another was done in a dress-coat. Edouart said he must be paid for both. This the man refused, so the artist refused to cut the second picture and was left with the portrait on his hands. To cut the screw and add the ring and hook was the work of a few moments, and the picture was then exhibited in a conspicuous position in the window, where everyone recognised it. "Since that time, I have not had occasion to make a screw," adds Edouart, naïvely.

The subject of caricature in silhouette is a very interesting

one, but cannot be fully treated here. There are few examples, and it is strange that so virile and graphic an art as that of the silhouette should show so few specimens of caricature work.

In August Edouart's work just such aptitude for seizing the salient feature in face or figure is invariably shown which is the quality most required by the caricaturist, but Edouart never allows his scissors to swerve from faithful and exact portrayal; no note of exaggeration is seen even when executing the fine studies, such as his beggar and itinerant groups in the streets of Bath or Cheltenham.

In the figure of George Cary, porter at Price's auction rooms, Bath, taken April 4th, 1827, there is no exaggeration. The man appears balancing two fine candlesticks on a small tray; the unerring likeness is self-evident. It is the same with the blind gingerbread-seller of Gay Street; the bill-sticker who is about to paste up one of Edouart's own labels; John Hulbert, the old scavenger; and with several of the no less clever street characters of Bath. In these we see consummate skill in depicting the man or woman in life as they were, but with no sense of bias towards caricature.

Amongst the old letters recently discovered with the precious folios of Edouart's duplicates is one from "S. H.," dated Birmingham, June 1st, 1838:—

"MY DEAR FRIEND,—On seeing your Exhibition, I was astonished at the application you must have bestowed on an art I had till then considered as useless. I found likenesses of unrivalled talent, not only accurate outlines, but giving the character of those whom they represented. Write to me from America. The Americans are known to encourage talent of every description, and I hope to see you return laden with the produce of your labours in that fresh and interesting country to the place you are now quitting."

For how long Edouart had been contemplating his American tour we are not aware. In the year 1839 he was in Liverpool, working at his profession. In the same year he sailed for the United States, taking with him his volumes of English, Scotch, and Irish portraits for exhibition purposes.

He seems to have met with immediate success, and the volumes which contain his American portraits give so complete a pictorial record of the social and political history of the time (1839-1849) as probably no other nation possesses. During his first year three hundred and eighty-one portraits were taken in New York, Saratoga, Boston, and Philadelphia, amongst them being Mr. Belmont, who is entered as "August Belmont, Agent of the House of Rothschild, New York." There are two portraits, 8½ inches in height, of this man, who was an important social and financial figure of the day, and founder of the Jockey Club of New York; congress-men, editors, journalists, and officers of the Army and Navy in uniform.

The wives and children of these interesting men are also included in the collection, and later, when he visited New Orleans and other States where slavery was permitted, we find occasionally a slave's picture "belonging" to the family. As in his English collections, the names of his sitters, the date, and name of place where taken, and sometimes curious details such as height and weight, are all entered, not only beneath each portrait in the folio, but also at the back of the portrait itself; and also in his list-books newspaper cuttings are sometimes added. In 1840 five hundred and thirty-one portraits were taken in the same places, in Washington and Saratoga Springs. Major-General Winfield Scott (Commander-in-Chief) is amongst them.

The year 1841 was the time of the great Log Cabin election, and Harrison, the hero, is shown with two autographs in Edouart's books, besides his whole Cabinet and the orators, demagogues,

place-hunters, and abolitionists, who all seem to have visited the studio of the artist, whatever their political opinions. Seven hundred and sixty-five portraits were taken in this year at Washington and elsewhere.

After the tragic death of Harrison, John Tyler, the only man who was President without election, was taken by Edouart, and it gave the author great pleasure to present to the American nation his autographed silhouette. It was taken at the White House in 1841, and was returned there through Mr. Taft in June, 1911, after seventy years' wandering. When arranging the presentation, His Excellency, James Bryce, our Ambassador in Washington, was much interested, because Edouart had visited his old home in the north of Ireland and cut the portraits of his father and grandfather, which are still preserved there, and are fine likenesses.

In 1842 Edouart travelled further afield, and made six hundred and forty-one pictures in New Orleans and other States he had not yet visited; in Cambridge he cut Longfellow, the Appleton family, the President of Harvard, and dozens of professors and students of the College.

In 1843 four hundred and sixty of the citizens of Philadelphia, New York, Saratoga Springs, Norwich (Conn.), Charlestown, and other towns too numerous to mention, were taken, named, dated, and placed in his folios. There are an interesting crowd of congress-men, senators, financial celebrities, actors, musicians, editors, men of science, and the members of the Army and Navy, mostly in uniform, including Macomb, then Commander-in-Chief of the U.S. Army.

In 1844 five hundred and eighty-nine portraits are extant from a dozen different cities, and then we come down to eight pictures taken in 1845, four only in 1846, and four only in the next three years.

The reason for this falling off in numbers is so extraordinary that we give it in continuing Edouart's life-story. It is probable that the artist was just as industrious during the last five years of his tour in America as he had been in the first four, but his work is destroyed.

In December, 1849, he packed all his folios in great cases, and set out for home, sailing in the ship "Oneida," laden with bales of Maryland cotton. When off the coast of Guernsey she was caught in a great gale, and was wrecked in Vazon Bay on December 21st. The crew and passengers were saved and some of the baggage; a case, containing fourteen of the precious folios, some old letters and list-books, was saved; all the rest was lost, with much of the cargo, when the ship broke up two days after she had gone on the rocks.

Edouart suffered much from exposure, for he was then an old man, and the loss of the greater part of his life's work so preyed upon his mind that he never again practised his profession. The Lukis family, resident at Guernsey, hospitably entertained the old artist, and he gave his remaining volumes, fourteen in number, containing his European collection and his American portraits, to Frederica Lukis before he left for Guines, near Calais, where he died in 1861, in his seventy-third year.

The writer was fortunately enabled to secure these volumes through the medium of *The Connoisseur Magazine*, and has included illustrations from them in the present work.

CHAPTER VII.

SCRAP-BOOKS.

A Royal Cutter and her Work.

IN the Georgian days the cutting of animals, landscapes, groups, and single profiles was the fashionable pastime of a large number of amateurs. Girl-friends cut for each other mementos in black paper or in white; these were then gummed on to a black or coloured ground. They vied with each other in cutting some clever little piece of scissor-work, which, for safe storage, would be placed in an album or scrap-book. Sometimes the little cutting is found gummed in amongst tiny steel engravings, some Bartolozzi tickets, a treasured sheet of music, or wreaths and scraps of faded flowers. The fragrance of such a collection does not lie only in the shrivelled rose or violet leaves; there is an aroma of sentiment, a reminder of those past days when everyone had leisure and the polite elegances of the little arts had full sway.

The cuttings usually show groups of children, reminding us of Buck's work of contemporary date; or of animals, sometimes alone, and sometimes set in a landscape of such elaboration that one wonders how so great an effect can be packed into the two square inches of paper, which is often the size of the complete silhouette picture. It would be unusual to find so much and such accurate detail in a pen-and-ink drawing; the fact that the picture is cut out with a pair of scissors or a penknife makes it the more extraordinary.

Many professional portrait cutters also cut landscapes, animals, groups of flowers, and other trifles, notably Patience Wright, who accomplished much fine work of this kind, as well as her lovely portraits.

J. Gapp, who worked on the Chain Pier at Brighton, advertised pieces suitable for ladies' scrap-books. At the end of his trade label are the following words:—"N.B.—A variety of interesting small cuttings for ladies' scrap-books." The label from which we take the words is on a full-length profile portrait of a boy in the old Eton School dress.

Much black shade cutting was done at the Court of George III., both in profile portraiture and also in fancy groups and landscapes. Queen Charlotte was an ardent collector, and delighted to have her own portrait taken in shadow, if we can judge by the very large number of pictures of this type which have come down to us. King George III. was no less enthusiastic, and must have sat to every profilist of the day, both professional and amateur. In most of these silhouette portraits the vitality is clearly seen in this "German Princelet of his day," as Lord Rosebery's inimitable description has it. The character of the Princelet is as plain to see as if the veritable embodiment of His Majesty were before us, and not alone his shadow picture.

We can imagine that the whole of the Court entourage would feel or assume an interest in the pastime beloved of the royal mistress, the king, and their artistic daughters, whose story one thinks of with mingled feelings of sympathy and interest. Their fair faces on the canvases of Gainsborough, Hoppner, and Beechey haunt us as they gaze from the walls of the royal residences. How each of the six girls must have thought of the suitors which were so long in coming! Their graceful and gracious young days sped away, only half filled by the mild excitements of Court life, with their embroidery, their pencil, brush, and scissor work, cutting the portrait of Fanny Burney, or admiring the family group of the Burney family, and imitating with their amateur scissor-work the elegant curtains and tassels of the professional cutter's background.

Perhaps they showed their efforts to Mrs. Delany, who was living so near to them at Windsor, and had herself been cut by a professional profilist with so great success—the dainty goffered cap with its becoming chin-strap, and a love-knot and wreath are beneath the picture. Did their parents dread the unstable glories of Continental courts for their girls in those revolutionary days? The prudent Queen Charlotte would shudder to think of a repetition of the disastrous Danish marriage of her husband's young sister, and King George would try to shield his golden-haired girls from such a loveless match as that of his eldest sister, Augusta, to the Duke of Brunswick.

It was Princess Elizabeth, born May 22nd, 1770, whose artistic talents were most marked; she studied with her pencil and brush under various masters until she attained great proficiency. There is a charming portrait of her painted by Edridge, engraved in mezzotint by S. W. Reynolds, Engraver to the King. She is shown pencil in hand, her sketch-book on her knee; her turban, which would be of correct fashion for the present day, only half hides her fair curled hair. Her diaphanous gown is not specially becoming to her ample shape, already showing signs of the enormous proportions she afterwards attained. Fine octagon-shaped brooches adorn her sleeves and breast, a thin scarf is laid over her chair, and on the writing bureau is a work basket, flower vase, and inkstand.

The dedication of the picture runs thus: "Her Royal Highness the Landgravine of Hesse Homburg, dedicated by Permission to His Most Gracious Majesty, William IV., by His Majesty's devoted Subject and Servant, Edward Harding, Librarian to Her Late Gracious Majesty Queen Charlotte, May 21st, 1830." Published by E. Hardy, 13, Rochester Terrace, Pimlico.

It was long after irreverent courtiers had ceased to think

of the princess as anything but a confirmed spinster that the Prince of Hesse Homburg, of whose person and manners the caustic Creevy paints a very unattractive picture, appeared on the scene, and considerable mirth greeted the news of her engagement at the mature age of 47. The fact that the princess was severely criticised by a censorious world for quitting her aged and dying mother, and that as Landgravine of Hesse Homburg her good qualities were displayed to great advantage, do not concern us here, where we are chiefly concerned in her industry and artistic talents. These were evidently more marked in her than in any other member of her family, and we have read that many of her silhouettes were engraved and published, but we have not been able to trace any of these reproductions.

That the small and very charming single figures or groups were frequently given as souvenirs is certain, for on a specimen we have examined there is an inscription, "H.R.H. Princess Elizabeth was pleased to give me (Lady Bankes) at Windsor, August 27th, 1811, where I had the honour of seeing her by chance."

Lady Dorothy Nevill is the owner of a most interesting relic of this favourite pastime of a royal princess. It is the original scrap-book given by Princess Elizabeth to her friend, and is filled with every variety of cutting executed by the princess herself. The book is of dark blue morocco leather, 9 inches by 6 inches in size. On its silver lock and clasp is the initial of the royal donor, and between the pages are the little gem cuttings, a selection of which we are able to reproduce here. Many varieties of silhouette cutting are shown; none of the specimens are gummed into the book, or, if they have been, the mucilage has perished. Faint pencil notes head the pages, and the cuttings are placed separately between the leaves. Some of the groups are cut out in black paper; some,

notably the shadow perforation type, are in white paper; and some are painted in Indian ink and then cut out. The groups of children playing are most animated; there is real movement in the baby toddling downstairs held by ribbon strings by its nurse.

The portraits of Queen Charlotte and King George III., the parents of the artist, are naturally of great interest. These have a note on the page in which they lie that they were taken in the year 1792. They are drawn in Indian ink, and not cut, and those who have had occasion to examine the profiles of the king and queen will at once see that Princess Elizabeth was proficient in catching a likeness. There are two other bust portraits of George III. in this interesting scrap-book, and a full-length picture in black profile, in which the stiff coat-tails and dangling court sword or rapier are admirably portrayed.

The cutting of the shadow perforation pictures seem to have been an agreeable variety in scissor-work. These strange silhouettes were so cut that, on holding a light at a particular angle behind the picture, a shadow was cast by it which resembled some special character or object group. Thus the head of Christ is thrown in shadow upon any white surface when the strange-looking mask is held up between the candle and the board; the child on the rocking-horse is arranged for the same effect, which thus reverses the shadow portraiture of long ago.

In the Victoria and Albert Museum there is a large portfolio with examples of scissor-work and black portraiture. Amongst the specimens are many of the perforated shadow-throwing type, some well-known pictures being thus reproduced. They were bequeathed by the Rev. Chauncey Hare Townshend, and consist of shadow and silhouette pictures and portraits "done by

C. H. Townshend and his family." This donor also bequeathed many paintings to the Museum. Little groups, such as "A Child and a Goat," "Children Playing," "A Lady holding up a Child," give glimpses into the domestic scenes it was considered pleasing to portray in silhouette. Some of these are done by Charlotte Townshend; some by other members of the family. There is no very great interest attaching to these amiable records of a bygone day.

"Copied by Mrs. Wigston from Lady Templetown's designs" gives us an insight into the part played by those not sufficiently skilful to originate but who, by copying, could take their share in the fashionable pastime.

The late Andrew W. Tuer, who was keenly interested in the subject of silhouettes, wrote thus in *Notes and Queries* concerning silhouettes of children:—"Much should I like to know who designed and cut out in black paper a remarkably clever series of about eighty minute silhouettes of child life, mainly groups. They are loosely placed in a book of blank leaves bound in contemporary citron morocco, lettered on the front 'M. G.' To some the artist has written a verse, and to others a date—the earliest 1796, the latest 1806. Inferentially, the work is that of gentlefolk. Between two of the leaves is a piece of black paper, on the reverse or white side being written 'J. Poulett, Twickenham, Middlesex,' and on another piece of paper the name 'Lucy' is cut out in silhouette."

Later Mr. Tuer wrote:—"From the Earl Poulett I gather that these interesting and clever silhouettes were probably the handiwork of the first wife, whose initials were A. L., of the fourth Earl Poulett, of Poulett Lodge, Twickenham. What the initials M. G. stand for his lordship does not know.

"ANDREW W. TUER.

"The Leadenhall Press, E.C."

Though more a note-book than a scrap-book, an interesting relic of the laborious methods of Lavater must be mentioned here. This volume, which is one of the chief treasures of the Wellesley collection, is a small leather-bound book, in which the philosopher pasted the silhouette portraits of those persons whose heads he wished to measure, study, and compare with others in his collection, and then to pronounce judgment upon as to their mental and moral qualities. The fact that Goëthe was for a time enthusiastic with regard to Lavater's work casts a glamour over the little book, with its many pictures and vast store of minutely written notes.

Another album, which is also in Mr. Wellesley's collection, is most elaborate. Each page has a finely wrought border, in the centre of which is pasted the silhouette portrait of a friend; the male sex is largely in the majority, but a few women's profiles are included. We cannot imagine a more charming souvenir of an interesting circle of friends than such a shadow pageant. Old comrades would be brought to remembrance through the extraordinarily vivid personal touch that the silhouette picture retains; friends almost forgotten seem to rise up in the memory as we handle their black profile portrait, for there is a direct appeal in outline, which is more profound than when contour blurs the recollection.

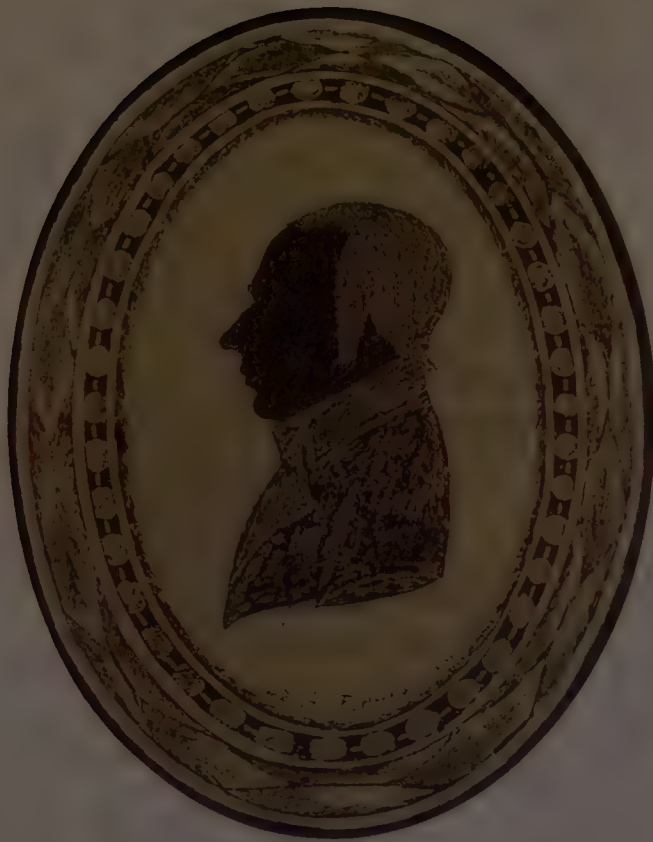
In examining such a collection, one cannot help being interested in the very great variety of wigs—no two are alike; long and short queues, large and small ribbons, coquettish curls, majestic rolls, are shown amongst the men's profiles, till we are bewildered with the variety, and cease to wonder that all kinds of fanciful names were given by the beaux of the day to the special hair-dressing they affected.

No less remarkable is the head-dressing of the ladies, and the elaboration of the curls and coifs is only eclipsed by the

intricacy of the flowers, feathers, bows of ribbon gauze and taffeta with which the great erections are garnished. Even when there is no gilt pencilling to throw up the detail, the effect is marvellously interesting; and, for this reason alone, the old black shadow collections make a very absorbing study.

An extraordinarily interesting collection of upwards of one hundred and fifty is in a narrow folio volume in paper cover, dated 1804. Religious processions and ceremonies, rural and domestic scenes and children's games, are cut with the utmost delicacy and mounted on white paper. Here are a few of the subjects:—Carrying the Host to a sick person at Nice; Cleaning Shoes in Paris; Drinking the Waters at Wiesbaden; Gathering Apples near Paris; Sprinkling Clothes at Bergen; Procession on Palm Sunday; Procession of the Virgin Mary; Jewish Wedding; The Pope carried round St. Peter's; A Fish-market; Wine-making; and a dozen other complicated scenes. All are depicted with wonderful accuracy. This important collection has now unfortunately left England.

Another interesting little scrap-book of yellow paper, bound in calf, contains the portraits of—the King (George III.); Edw. King, Esq.; Mrs. King; Mrs. Carter, the translator of Epictetus; Tiberius Cavallo, Esq.; Mrs. Fiere, mother of the Rt. Hon. S. H. Fiere; Baron Rechausen, Swedish Minister; Madame Rechausen; two favourites; Miss H. Randall; Warren Hastings, Esq., Governor-General of India; General Paoli. Some of these are in Indian ink, some in cut paper.



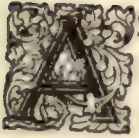
SILHOUETTE PORTRAIT OF A MAN

By A. Forberger, Paris. Signed and dated 1791

CHAPTER VIII.

SILHOUETTE DECORATION ON PORCELAIN AND GLASS.

THE SILHOUETTE THEATRE.



the oldest type of black profile representation is undoubtedly connected with the decoration of pottery, it is not to be wondered at that when silhouette-making by brush, pencil, or scissors was at the height of its popularity, a return should be made in style to the antique. The porcelain and glass makers ornamented their work *in silhouette*, sometimes in the modern form, when the head and neck would be shown, generally in black upon white china, but also in a few instances in black upon a reddish terra-cotta colour, when the full figure would be given in the Greek style, and designs more or less elaborate would be used as borders, notably, the key pattern, so usually associated with Greek art, though, as a matter of fact, such patterns appear in all Oriental decoration. A Vienna factory, and also some of the French factories of the end of the eighteenth and beginning of the nineteenth century, made objects with the reddish ground. Silhouette porcelain was not infrequently made for private individuals, such, for example, as the specimen owned by Dr. A. Figdor, of Vienna. A female head painted in black is surrounded by a wreath of forget-me-nots in colour, and on the back is the inscription, "In remembrance of your affectionate grandmother, M. J. C." A fine cup and saucer is in the collection at Carnavalet, in Paris; amongst those pieces which are associated with the Revolution, within a frame of olive or laurel, is the silhouette of Mirabeau, with the name printed below. There is a beautiful tray belonging to Mr. FitzHenry, of French manufacture. This shows the silhouette

portrait at its best, in gold, as centre ornament. Wreaths of ribbon garlands and pierced ornament make this fine piece specially attractive. Besides these individual pieces, specially ordered for special occasions, there are the pieces of silhouette china ornamented with portraits of the king or of the reigning family. In Mr. Wellesley's collection there is a mug with a portrait of George IV. rather coarsely done, and we have examined some custard cups with lids, which were also English. At the Worcester and Bristol factories such painting was done, though usually less elaborately than at some of the German porcelain factories. There is an exception, however, in the very fine vase shown in our illustration. This is in the possession of Mr. Spink, and was made at Worcester. It stands thirteen-and-a-half inches high, and its elaborate decoration in gold and colour is extremely effective. The wide band above the portrait is of chocolate colour, with pencillings of gold in a Greek design; blue, green, and brown figure on other parts of the vase, and the lid has a gold knob. The black profile of the king has a band round it, on which are the words, "Health and prosperity attend His Majesty."

At Knole there are several beautiful Worcester vases with silhouettes of George III. and a remarkable breakfast service of German workmanship. This is complete, and gives the different portraits of the reigning royal family. Even more elaborate are two vases also connected with royalty; they were evidently made for centre-pieces when a special dinner service was used. There are no silhouette portraits on the plates and dishes, but on the two splendidly ornamental vases, which match in decoration, there are profiles of the King and Queen of Sweden respectively. These fine examples are in Copenhagen porcelain; swags of flowers in high relief show up well on the white ground. Cupids ornament the lids and

hold as a shield gold-framed medallions, where, on a rose-coloured ground, the silhouettes show with excellent effect. These vases stand sixteen inches in height.

Amongst the German examples there is a good specimen from Wallenstein with a silhouette portrait of Frederick the Great in a frame of laurel picked out in gold. In the Hohenzollern Museum at Monbijou Castle there is a large service entirely decorated in this way. Teapots and cream-jugs, basins, sugar and slop bowls, and coffee-cups, all are complete, and six female and three male heads appear, all being members of the Royal Family. Frederick the Great is on the coffee-pot.

Undoubtedly such ware was made for presentation. We can well imagine the special pleasure in a gift which has this very personal touch; the royal attribute of picture presentation must have been most acceptable when the useful service became the portrait background.

Not only did the silhouette cast its glamour over the porcelain makers, but glass manufacturers also utilized the fashion for the original decoration of their wares. Dr. Strauss, of Berlin, owns a remarkable glass with a well-cut shank, which shows the head and shoulders of a woman, with the inscription, "With best wishes for your welfare, your faithful wife presents you with this. L. W. V. R., August 6th, 1795." The silhouette is in gold, and is done by means of a curious process practised by one Glomi, and called after him *Églomisé*, though the method was known and utilized long before his time; in fact, as early as the fourteenth and fifteenth centuries, this etching in gold between glass was done. Fine specimens, usually cups, goblets, and chalices, for the use of the Church, enrich our museums. The process is thus described by Larousse in the *Nouveau Dictionnaire*:—

"*Églomisé*,"

art. Larousse, "*Nouveau Dictionnaire*," Tom. 4.

Églomisé, ee. (de Glomi, n. pr.) adj.

Se dit d'un objet en verre décoré au moyen d'une dorure intérieure, suivant le procédé de l'encadreur Glomi, qui paraît en avoir été l'inventeur au XVIII^e siècle.

Encycl. Les verres églomisés sont ces petits tableaux dont le sujet est peint sur le verre même qui les recouvre. On fait un fréquent usage de ses petits panneaux ou de ces lentilles pour former des dessus de bonbonnières, etc. Ordinairement, le tracé est fait à la pointe, sur une feuille d'or fixée au vernis sur le verre. Le mot "églomisé" a été inventé, en 1825, par l'archéologue Carrand et appliqué par lui aussi bien aux verres modernes décorés suivant la méthode de Glomi qu'aux objets beaucoup plus anciens, datant du plus haut moyen âge, où la feuille d'or est soudée au feu entre deux pellicules de verre.

The work was done on one glass, and another was made to literally enclose the finely etched gold lines, so that no harm could come to the decoration. Delicate landscapes as well as figures and portrait busts are done, and the glass is found coloured as well as clear white. There is a fine example in the Imperial Austrian Museum at Vienna, in which the silhouette in gold of a man appears with the inscription, "P. Ferdinand Karl, Professi Hilariensis. Mildner fec. à Gullenbrunn, 1799."

In the Glass Gallery at the Victoria and Albert Museum, and at the British Museum, there are very fine specimens. At the former there is a drinking glass specially worthy of note. It is of tumbler shape, $3\frac{1}{2}$ inches by $2\frac{3}{4}$ inches, and is formed of two layers of glass, one of which is etched in gold leaf, with a group of St. George and the Dragon, foliated scrolls, festoons, and arabesques. The bottom is coloured red and etched in gold, with the sacred monogram I.H.S., and the legend, "Benedictine sit nomen Domini." The outside is cut in facets. This example is German early eighteenth century.

Wonderfully vivid hunting scenes are shown in gold-silhouette on an example of sixteenth-century work owned by Mr. FitzHenry; while black silhouette work of Nuremberg manufacture is painted in black with flowers and sacred

emblems. Besides the gold ornamented glass, there was also a good deal made in the same way but decorated in very dark brown or black. Hunting scenes, elaborately sketched with the minutest detail in tree, hound, and huntsman, often figure on such pieces.

A volume on the silhouette in all its aspects would be incomplete without some reference to the use which, from earliest times, has been made of shadowgraphy to represent isolated scenes, and also complete plays on the stage.

In Paris, in 1771, the celebrated Theatre Seraphin was founded by Seraphin Dominique Francois, who opened his little theatre for shadowgraphy alone, in the gardens at Versailles.

Slight and dainty were the plays, and we can imagine the silk-clad audience in powder and patches who would come with the children, or with no excuse at all, to amuse themselves at the antics performed in this shadowland. Little they cared for the real shadows of the terrible Revolution which were already gathering as they applauded the silhouettes of Seraphin.

"Venez garçons, venez fillettes,
Voir Momus à la silhouette."

Twenty-six years later, after the stormy days of the Revolution, marionettes were added to the attraction of Chinese shadowgraphy, which still lingers in the magic-lantern shows of to-day.

For the palmy days of the silhouette theatre we must look a long way down the centuries, and the recent astounding find of a large collection of ancient figures used in the shadow plays of old Egypt enables us to actually see how the Egyptian figures looked and how they worked. The history of their discovery by Dr. Paul Kahle in one of the villages of the Delta is a fascinating one, too long for these pages, but the signs

and proofs of antiquity are complete. The coats of arms of the Mamelukes used in the thirteenth century are used as ornaments, and the leather, of which the human figures, ships, and birds are made, is cleverly cut, so that a mosaic of richer colouring is visible.

In the twelfth and thirteenth centuries there are renowned actors in the shadow theatre, and even as early as the eleventh century performances are mentioned. The stage was formed by a thin sheet, behind which there was a strong light, and the figures were moved with two sticks fastened in the middle of the back.

In Java legendary history is taught by means of itinerant silhouette shows. These figures are also of leather, from eighteen inches to two feet in height. They are moved by means of horn sticks; they were in existence before Mahometanism came to the island. In China silhouette plays always represent a priest of Buddha as the central figure, and he is made to dance in imitation of the movements made in the performance of religious rites.

On the night of the festival of Diwali in India men exhibit a huge cylindrical paper lantern, over the sides of which shadow figures pass in succession, so that Gonard's lamp in the Palais Royal, that was decorated with silhouettes to guide his clients to his salon, might have come straight from the East.

Special plays for performance on the stage of the shadow theatre were published as late as 1850, written some years before by Brentano for the amusement of his family, for shadowgraphy was often practised in the middle-class houses.

Pocci also wrote a play for the shadow theatre, and Henri Rivière produced the "Prodigal Child" and the "March to the Star," both shadow tableaux rather than plays, arranged in seven elaborate scenes.

ALPHABETICAL LIST OF
SILHOUETTISTS, MAKERS OF SILHOUETTE MOUNTS,
AND OTHERS CONNECTED WITH THE CRAFT.



IN attempting this the first list which has ever appeared of silhouette artists, apology must be made for inevitable omissions. Since commencing it six years ago, obscure examples have been found which give the names of unknown painters or cutters, possibly amateurs, who have left no other sign of their work except this ghost of the past. Sometimes a rare specimen has been the means of adding to the list of silhouettists a man or woman already well known in some other branch of artistic work, such as Dicky Doyle and the late Phil May, examples owned by Mr. Desmond Coke.

It is well known that while the fashion for shadow portraiture lasted, many artists used the method but did not sign their work, thinking perhaps that this passing mode was not one altogether worthy of their reputation in other branches. It is the exception rather than the rule for silhouettes to be signed, whatever the process chosen. Connoisseurs are enabled by careful study to recognise at a glance examples of well-known silhouettists, such as Miers, Rosenberg, Mrs. Beetham, or Edouart, by their treatment of hair or some slight characteristic touch; but as a rule the shadow pageant passes before us nameless, elusive. We hope to rescue from final obscurity some of the names of the lesser men, and perhaps the list, however incomplete, may help owners to identify the originals of these shadow sitters of the past. When possible, dates of birth and death are given; but often only a single date is available—that when the portrait was taken. In many cases the advertisement at the back of the frame gives us the

desired information; but comparatively few examples are still in the original frames provided by the artist. Even if the frame has not been changed, the glass may have been broken, rendering the opening of the back necessary for renewal, with destruction to the trade label. Beneath a second covering, for dust-proof purposes, it is sometimes possible to find a name, but each year the chances of the preservation of such clues is lessening. The author will be glad to have information sent to her in order to add further information in view of a later edition of her work.

It has been thought advisable for purposes of reference to arrange the names in alphabetical rather than chronological order. As the methods of silhouetting in different countries do not vary to any large extent, and as most of the workers travelled widely, so that, for example, Hubard, though an Englishman, did much of his work in America, and August Edouart, a Frenchman, is best known in the British Isles and the United States, the artists have not been grouped according to their nationality, nor with regard to their mode of work. The alphabetical order seemed on the whole to be the most convenient.

ACKERMAN. Published a sheet of silhouettes of children playing in groups, about 1830.

ADAM, J., Vienna. Engraved mounts for silhouettes.

ADOLPHE. Signature on silhouette of George IV. in black ink, gold on hair and rings. XXIII. Advertisement on a signed portrait of Lady John Townshend, 1840, in the National Portrait Gallery. "The Origin of Profiles, sketched by Mons. Adolphe, Portrait, Animal, Miniature and Profile Painter, 113, St. James's Street, Brighton." Then follow verses commencing—

"'Twas love, 'twas all inspiring love 'tis said,
Directed first a female hand to trace."

ALDOUS. On the silhouette portrait of his late Royal Highness Frederick Duke of York is written, "Drawn on stone by Mr. Aldous."

ANTHING, F. (1783-1800). One of the finest painters of silhouettes. Volume of 100 silhouettes of his notable personages was published (see Bibliography). Three large silhouettes by this artist were exhibited at the Berlin Exhibition. Worked in St. Petersburg.

ASMUS, HILDEGARD. Cut genre subjects in black paper.

ATKINSON, G. (1815). Lived at Windsor. Was called Silhouettist to the Royal Family. A large group of George III. and his sons, cut in black paper and touched with gold, was exhibited at the Royal Amateur Art Society's Exhibition in 1911. Owner: G. Sharland, Esq. xxxvii.

AYRER, GEORG FREDERICK. Late eighteenth century. Did much of his work at Lausanne. Of him was written by Madame Weston (*née* Bry) in 1778: "Tous les talents meritent qu'on les prise. Le votre est amusant joli interessant. En le perfectionnant vous rendez inutile qu'au bas de vos portraits on ecrève son nom."

BARBER (1821).

BAUSER, M. (1779). Head of a man published in Germany in a book of operettas (see Bibliography).

BEAUMONT. Signature on portrait of Ed. Copleston, D.D., taken 1845.

BECKMAN, JOHANNA. Fine foliage work, black paper. Modern.

BEETHAM, MRS. (1785), 27, Fleet Street. Painted on card, plaster, and convex glass, sometimes filled with wax. Jewel examples of her work are rare—one brooch in the Wellesley collection, one owned by Mrs. Head. Mrs. Beetham's work is very fine; ribbon gauze and hair are done with great taste and dexterity. Her advertisement on an example in the possession

of her descendant, Dr. Beetham, runs thus: "Profiles in miniature by Mrs. Beetham, No. 27, Fleet St., 1785." X., XI., XLIX.

BETTS. Made a "newly-invented machine" for reducing the life-size shadow.

BLACKBURN, J. (1850), King Street, Manchester.

BLUM (1795). Cut silhouette portraits for the *Annalen der neueren theologischen Literatur in Kirchengeschichte*, 7th vol., 1795.

BLY. Cut silhouettes in black paper at the West Pier, Brighton. Present day.

BOCKTON. On portrait of Sir Wm. Wynne Knight, LL.D., Dean of the Arches and Judge of the Prerogative Court of Canterbury. "Mr. Bockton, his Proctor, took his resemblance as he sat giving judgment."

BÖHLER, DR. OTTO, Vienna. Cut twenty-one silhouettes of musicians and others, which have been reproduced. He is considered by Herr Julius Leisching to be one of the best modern German silhouettists.

BONNES.

BOUVIER, J. Signature on the portrait of the Right Hon. Sir R. Peel, Bart., M.P., showing the New Exchange, Glasgow, in the background. Published by Wm. Spooner, 377, Strand. Lithograph in the National Portrait Gallery.

BRANDES, MINNA. Born 1765, in Berlin. A girl's head thus named, probably herself, done by some silhouettist of the day, appears in the operettas published in Germany in 1799 (see Bibliography).

BRETTANER, BARBARA (1721). Parchment cutter.

BROWN, MISS. Said to have cut Gibbons's profile without a sitting.

BROWN, WILLIAM HENRY. Born May 22nd, 1808, in Charlestown, South Carolina. Itinerated in the United States. He cut mostly full-length portraits, and called his studio the Brown

Gallery in whatever town he worked. A book was published with twelve silhouettes by him, mostly full-lengths with elaborate backgrounds, also facsimile autograph letters of the people whose portraits are given (for full title of book, see Bibliography).

BRUCE, I., 85, Farringdon Street; and 3, Somerset Place, Brighton. Signature on a series of early nineteenth-century portraits in the National Portrait Gallery, which include Lord John Russell and William IV.

BURMESTER (1770). Court silhouettist in Berlin.

CAPUCHIN, F. AGATHAUGDUS BONNENSIS. Signature on fine cut paper; ornament with bishop's arms.

CHARLES, 130, Strand. Worked with pen and Indian ink; sometimes he used colour on the dress. A signed specimen of Georgina, Duchess of Devonshire, and one of Fanny Burney, owned by Mr. Wellesley; others owned by Mr. Leslie and Mr. F. G. Rowson. In his advertisement, which bears an engraved head on the label, he describes himself as "the first profilist in England," 138, Strand. XI., XV., XIX.

CLARKE, W. (1781), of Newcastle. Painted on plaster. Label on an example in the Wellesley collection.

COOPER. Signature on portrait of a man painted on card in red brown touched with gold. Date 1833. At Knole.

COOS (1782). Signature on woman's profile portrait on gold glass background; in the collection at Knole. XXI.

CURTIS, ELEANOR PARK (1779-1852), step-daughter of Washington, first President U.S.A., whose silhouette she cut at Mount Vernon in 1798. This portrait is bust size, looking right.

DEINVEL, F. Silhouettes cut out of paper blackened with Indian ink, the hair, lace, and other ornaments being added with the pen on the mount; engraved mounts sometimes used.

DEMPSEY. "Profilist. Established No. 30, Manchester Street. Likenesses in shade, 3d.!! Bronzed, 6d.!!! Coloured, 2s. 6d.

Observe it is Dempsey's." Advertisement label on two full-length men's portraits with painted sepia background. Owner: Mr. Desmond Coke.

DENON, DOMINIQUE. Medallist, engraver, silhouettist. Born Châlon-sur-Saone, died in Paris. He accompanied Napoleon to Egypt. His silhouettes are mounted with elaborate borders.

DESFONEAUX, T. E.

DEWEY (1800). Name on silhouette of Ambrose Clarke, in the possession of Mrs. Wm. A. Fisher, U.S.A.

DEYVERDUNS. Eighteenth-century silhouettist.

DIEFENBACH. Cut genre pictures in black paper. Present day.

DIETERS, HANS. Silhouette cutter, nineteenth century. A fine portrait of Bismarck, with two of the great hounds named after him, is used as an illustration in "The Revival of the Silhouette."

DÖHREN, JOCOB VON, Hamburg. Reduplication of silhouettes; process mentioned in book on Bon Magic (see Bibliography).

DUMPLE. Advertisement label on an example in the Wellesley collection.

EBERLE, CONSTANCE, Brünn. Cut silhouettes.

ECKART. A labouring man of Berlin; his clever silhouette cutting was brought to the notice of the public by Werkmeister.

EDOUART, AUGUST. Born 1789, died 1861; a Frenchman. Served under Napoleon, and was decorated. He married Mademoiselle Vital, and during the political crisis came to England. Cut silhouettes in doubled black paper; itinerated in the large towns in England and on the Continent. He kept books of duplicates which contained upwards of 100,000 portraits; these included the French Royal Family taken at Holyrood, hundreds of the gentry and nobility of Great Britain, besides professional men, statesmen, politicians, and almost every man and woman of note of his time. He wrote a treatise on silhouettes (see Bibliography), a demy octavo volume with many

illustrations, which is now very rare. When upwards of fifty years of age, Edouart went to America, and while there cut the portraits of presidents, soldiers, sailors, senators, and famous men and women in the States. In 1849 the ship "Oneida," on which the artist returned, was wrecked, and many of his valuable volumes of duplicates were lost. Some 9,000 portraits, however, in fourteen volumes, were saved, and form a remarkable collection of the celebrities of his day (see chapter on "Edouart and his Book"). IV., V., VI., VII., XV., XXIV., XXV., XXVII., XXXVII., XXXVIII., XL., XLI., XLIII., XLIV., XLVIII., L., LVII., LX., LXIV.

EDWARDS, E. C. (1824). Name on silhouette of Thomas Coke, of Holkham, afterwards Earl of Leicester. From a drawing made at Holkham.

EDWIN, HENRY. Silhouettist of the second half of the nineteenth century. Cut the portraits of Lords Iddesleigh, Tennyson, and Salisbury, Mr. Gladstone, and many other famous men. A small paper book was published with a few of his fancy subjects.

ELIZABETH, PRINCESS. XIII., XXXIV., XXXV., XXXVI., LXII., LXIV.

FERPELL (1837). Signature on a sheet of five engraved silhouettes at Knole. The portraits are of the Duke and Duchess of Dorset, of the eighteenth century, and their three children.

FIELD, J. Born 1771, died 1841, at Molesey. Painted in black on glass, plaster, and card; nearly always pencilled with gold. He was for many years in partnership with Miers, when the names Miers & Field appear on the label. Afterwards, "J. Field, 11, Strand, late of the firm of Miers & Field," is found on the backs of his fine portraits. Thus: "J. Field, Profelist to their Majesties, and H.R.H. the Princess Augusta, No. 2, Strand, London, two doors east from Northumberland House. Upwards of thirty years sole profile painter, and late of the firm of Miers & Field. Continues to execute his long approved

likenesses, combining expression and character with accuracy of finish, so as to give the most pleasing resemblance, for frames, cases, frontispieces for library works, and even in minute size for bracelets, brooches, lockets. Time of sitting, three minutes. Mr. F. preserves all the original shades, by which he can at any time furnish copies, if required, without the necessity of a second sitting. Copies correctly taken from profile busts. Miniature frames and cases of every description manufactured by H. W. Field; also jewellery and seal engraving." This label is on a portrait of himself by J. Field, in the possession of his great-grandson. VIII., IX., X., XXII.

FINKENTSCHER, OTTO. Cut silhouettes, chiefly animals.

FIRTH, FREDERICK. Cut silhouettes, which are generally pencilled with gold. Advertisement in the possession of Mrs. Wadmore: "The nobility, gentry, and inhabitants of Tunbridge Wells are respectfully informed that Master Firth will remain but one week longer in this town. Those ladies and gentlemen who have not yet completed their family sets are requested to make early application. That extraordinary talented youth, Master Firth, who has been the astonishment of all lovers of the fine arts, will exercise his ingenious and interesting profession for one week longer in this town, next door to the Ladies' Bazaar, Parade, etc. His prices—A plain bust, 1s.; duplicate of ditto, 6d. A bust in gold bronze or shaded, with drapery, 2s. 6d. Whole-length figure in plain black, 2s. 6d.; ditto, duplicate of ditto, 1s. 6d.; ditto, very highly finished, 2s. 6d. The much-admired coloured profiles, 10s. 6d. Whole-length figure in bronze or shaded, with drapery, developing every characteristic peculiarity of hair, dress, etc., 5s. 6d."

FLINT, ANDREAS.

FOLWELL, S. Signature on a portrait of George Washington, 1791. Painted on card.

FORBERGER, A. (1795), Paris. Painted on glass, gold lined. A memorial silhouette is in the Wellesley collection. (See Plates.)

FOSTER, EDWARD WARD. Born in Derby 1761, died 1864. Described on his trade label as from London. In 1811 he was at Mr. Abbott's, Trimmer, Friar Gate. Most of Foster's work is in sanguine reddish colour, painted on card. There is often a minute diaper pattern of stars on the dresses of women and children; occasionally greens and blue tints greatly enhance the beauty of his silhouettes. His signature is rare. Occasionally it is found written minutely, as on the portrait of the Countess of Blessington in the collection at Knole, Sevenoaks. His name is occasionally embossed in the brass ornamental ring of the papier-maché frame.

FOWLER. On signed portrait of George III., with minute writing forming ornamental lines.

FRANÇOIS. French silhouette cutter of the present day. Worked at Earl's Court Exhibition, 1911.

FRANKLIN. Worked in the Thames Tunnel. Early nineteenth century.

FRERE, J. Signature on painted silhouette portrait of a man, white collar and stock, in the possession of the author.

FRÖHLICH, KARL, of Berlin. Cut silhouettes after drawing.

GABILLON, Vienna. Illustrated "Puss in Boots" in silhouette, 1876-1877 (see Bibliography).

GAPP, J. (1829), Brighton. Worked on the Chain Pier. Label on full-length cut portrait of a boy, in the collection of the author. "Daily at the Third Tower on the Chain Pier. Full length, 2s. 6d.; bronze, 4s.; on horseback, 7s. 6d.; horses, 5s.; dogs, 1s. 6d.; small cuttings for scrap-books." Sala in his "Brighton as I have known it" writes: "Old Chain Pier cabins, where they took portraits known as silhouettes,

which were profiles, cut out apparently of black sticking plaster, stuck on pieces of card." XLI.

GEIGNER, FRANZ. Born 1749, died 1841. Cut silhouettes with indented outline.

GIBBS, H. Painted on glass, plaster and card. "H. Gibbs, profilist," on the back of a portrait of a woman in Empire dress, painted on glass with wax filling. Owner, the author. "H. Gibbs, profile painter, Queen Street, Ranelagh, Chelsea," on silhouette painted on card, black profile, blue coat, yellow buttons. At Knole, Sevenoaks.

GIBBS, M. Painting on glass, white relief, card back. Early nineteenth century.

"M. G." Signature on book of silhouettes of children mentioned in *Notes and Queries*.

GILLESPIE, J. H. (1793). "Likenesses drawn in one minute by J. H. Gillespie, profile painter," on three painted silhouettes owned by Mrs. Whitmore, Bromley. Greyish black with dead black lines, white relief. LIV.

GNESIENAN, FRAU VON.

GODFREY, W. F. Label on the portrait of a woman painted on convex glass in possession of the author. The face is black, the dress white, gold earrings and a tortoiseshell comb in her hair. "W. F. Godfrey announces to the nobility and gentry of this town and its vicinity, that he executes likenesses in profile shadow in a style particularly striking and elegant, whereby the most forcible animation is reduced to the miniature size for setting in rings, lockets, bracelets, etc. W. F. G. having a successful practice for the last seven years, and the honour of taking the principal families in Somerset, Cornwall, and North Devon to their fullest and entire satisfaction; and one trial only is required to ensure confidence and recommendation. Likenesses, beautified and enamelled on flat and convex glass, in bronze on

paper or glass. Likenesses taken in colour. Ladies and gentlemen waited on at their own houses in town or country."

GOËTHE (1749-1832). German poet. Cut the silhouette of Fritz von Stein and others, now in the Goëthe Museum at Weimar.

GONARD (1784), Paris. At the Palais Royale cut paper and painted; used elaborate printed mounts. His address in 1788 was Palais Royale, under arch No. 167, at the side of Rue des Bons Enfants. Here his studio was so frequented that a special lantern, decorated with silhouettes, was used at night, that carriages and chairs might draw up for the convenience of his aristocratic sitters. XXII.

GRAFF, A. Born 1736, died 1813. Portrait profilist, German.

GRAFF. Described as "Portraitist."

GRAPE (1793), Göttingen. Signature on silhouette portraits in the fifth volume of *Annalen der neueren theologischen Literatur in Kirchengeschichte* (see Bibliography).

GRASSMEYER. Signature on cut silhouette in engraved mount.

HAINES, E. Worked on the Chain Pier, Brighton, 1850. Label on a man's full-length portrait from the collection of Mr. Montague J. Guest, now belonging to the author: "Profilist and Scissorgraphist, patronised by the Royal Family, most respectfully informs the nobility and gentry, and visitors of Brighton, that he continues to execute the peculiar art of cutting profile likenesses in one minute with the aid of scissors only, so as to equal any yet produced by the most accurate machine. Terms: Full-length portrait, 2s. 6d.; ditto bronzed, or two of one person, 4s.; bust, 1s., or two of one person, 1s. 6d. Portraits of many interesting living characters may be seen at the first left-hand tower on the Chain Pier. Families attended at their own residences without additional charge. Proprietor of original weighing machine." Bishop, writing of

the Brighton Chain Pier in 1897, writes of the old tower keeper, Mr. Haynes, a skilful silhouette cutter, "was very deaf, and his invariable reply to any question was '1s. 6d. head and shoulders; 2s. 6d. full length.'" xxxi.

HAMLET (1779-1808). Label on a portrait painted on glass of His Serene Highness Count Beaujolais, brother to Louis Philippe of Orleans, afterwards King of France, "done for the Parry family, Bath, April, 1807." His addresses are 12, Union Street, on a portrait of Princess Sophia in the Wellesley collection, and 17, Union Passage.

HANKS, MASTER. Silhouettist mentioned in the Catalogue of the Exhibition of the Maryland Society of Colonial Dames of America, held January, 1911. The name occurs on a silhouette of Miss Henrietta Moffet, belonging to Mr. and Mrs. Whitbridge.

HARDING, Henry Street, London (Foster & Harding, London). Cut in paper by Mr. Harding "on the silhouette of Mr. Lawless, Irish Agitator," in the National Portrait Gallery.

HAYD, H. Painted silhouettes.

HEINEMANS. Cut silhouette of Goëthe, about 1763.

HEINRICH, ERNST (1792-1862). Cut the portrait of Countess Salm Proshan; also painted silhouettes.

HENNING, C. D. Born 1734. Engraver, painter, and silhouettist.

HENSEL, F. and C. Cut twelve silhouettes to illustrate "Grimm's Fairy Tales," published in a book entitled "Lus Marchenland."

HENVE, HENRY, 12, Cheapside. Label on silhouette owned by Mr. Wellesley.

HERBERT, M., of Geneva. In 1761 Horace Walpole writes to Sir Horace Mann and asks him to thank the Duchess of Grafton on his behalf for the *découpure* of herself, "her figure cut out in card by M. Herbert, of Geneva."

HERVÉ. "Artist, 172, Oxford Street," on cut paper silhouette of a lady in early Victorian dress. It is painted in gold. Owner: E. Jackson.

HESSELL, L. H. (1757), St. Petersburg. Painter of silhouettes and copper engraver. Invented a machine to take silhouettes by daylight.

HOERING. German.

HOWIE. Painted the silhouette of Gilbert Burns, brother of Robert Burns, now in the Scottish National Portrait Gallery, Edinburgh.

HUBARD, MASTER (1833). Began to cut silhouettes at the age of twelve. Label on portrait of Princess Victoria when a little girl. He also painted in Indian ink touched with gold. The Hubard Gallery was at 109, Strand. When seventeen years of age he landed in New York, and itinerated in the United States for many years, charging fifty cents for his silhouettes. A full-length portrait of a man, in the possession of the author, has "Hubard Gallery" embossed in the corner of the cardboard mount. Cut with scissors without drawing or machine at the Gallery of Cutting and Philharmonic Concert Room. This is the silhouette of John Grey Park, of Groton, Mass.: "cut in 1824" is on one of his figures. Hubard also visited Boston, and worked at the Exchange Coffee House. XLV.

HUBERT. Cutter of two silhouette portraits of Voltaire *en deshabille*, published in *Illustrated London News*, June 9th, 1860.

HÜBNER (1797). On a fine painted silhouette of a child with long hair, belonging to Madame Nossow, Moscow. LIX.

HULM. Eighteenth century. Signature on silhouette scarf-pin, metal.

HUNT, MRS. LEIGH. Cut Byron's silhouette. LI.

HONIGSMANN, R. Painted silhouettes in Indian ink.

ICHIVEISAI YOSHIKU (1824-1895). Japanese artist, who worked in silhouette. Two examples of his shadow prints show a cray-fish and red shell-fish, gold-fish and carp, in silhouette. A portrait of the actor Onoye Takanojo in colour and with silhouette is one of a series entitled "Mako no tsuki Hana no Sugata-ye" ("A flower form picture (before) a real moon").

JEFFRESON. Name on label, gold bronze silhouette. Early nineteenth century.

JONES. Advertisement in the *Northampton Mercury*, December 30th, 1752:—"Shading Likenesses in Miniature Profile, on an entirely new plan and with great improvements. Taken in one minute by Mr. Jones, Artist and Drawing Master, from the Royal Academy, London. That no person may be deprived of their own friend's likeness, they will be done at so small a sum as 2s. 6d. Nothing required unless the most striking likeness is obtained. Specimens may be seen each day from 12 till 7, at Mr. Balaam's, Saddler, Northampton."

JORDEN, RICHARD (1780). Painted on glass. No relief.

JORDEN, W. (1783). Painting on flat glass, six portraits of the Deverell family, formerly in the collection of Mr. Montague J. Guest, now owned by the author.

JOUBERT. Name on silhouette at Knole of boy cut, in ornamental engraved mount. Printed beneath the portrait is, "Fait par Joubert, peintre en miniature." XLVII.

KAFFKA, J. C. Head of a young man in the operettas. Probably himself (see Bibliography).

KAY, G. (*alias* WIRER). "Scissor-worker, photographer, miniature painter of the city of Oxford." In 1877 was in Scarborough.

KELFE, M. LANE. Fecit April 16th, 1781, Bath. On man's portrait, black profile, uniform in grey relief. E. A. Girling. Owner: Mr. Desmond Coke.

KEMPTON, W. Name on profile shade of "Francis, late Duke of Bedford," taken at Ampthill Park.

KINDERMANN, JOHANN (1809). Gold-backed silhouette with pencil drawing. Sacred picture, with colours in landscape.

KING, WILLIAM, "Taker of profile likenesses, respectfully informs the ladies and gentlemen of Portsmouth that he will take a room at Col. Woodward's on Wednesday next, and will stay ten days only to take profile likenesses. His price for two profiles of one person is twenty-five cents, and frames them in a handsome manner with black glass in elegant oval, round, or square frames, gilt or black. Price from fifty cents to two dollars each, etc."—Advertisement in the *New Hampshire Gazette*, U.S.A., Tuesday, October 22nd, 1805.

KNIGER, HEINRICH. Silhouettes with touches of colour, black faces, bodies in water-colour. Signature on town criers' and bell-ringers' silhouettes.

KOCH, F. R. (1779). Name on a girl's head in the operettas (see Bibliography).

KÖMPF. Designed silhouettes for book "Martin Spitzbauch," 1806.

KONEWKA, PAUL. Born 1840, died 1871. One of the best known silhouettists of the nineteenth century. Illustrated several books with silhouettes, cut portraits for plays and children's books, designed, but did not himself cut, some of his early work. Much of it is signed "K." xiv.

KORINTHEA. Daughter of the potter Dibutades. First traced shadow of her lover when he was leaving her (600 B.C.) in Corinth; related by Pliny.

KUNST, FRIEDRICH, Möllen. Made scissor-cut silhouettes.

KUNST, THEODOR. Began to cut silhouettes when twelve years of age.

LANGERVELS, H. (1820).

LASSE. Signature on portrait of the Emperor Paul of Russia as a child. In the possession of Madame Nossof, Moscow.

LAVATER, J. G. The famous Swiss divine and author, whose learned work on physiognomy is largely illustrated by the silhouette portraits of the famous men of his day, cut or drawn by himself or his assistants. Many profile portraits by artists such as Michael Angelo, Vandyck, and others, are used in his book for purposes of examination.

LEA, of Portsmouth. Signature on portrait painted on glass of Admiral Sir J. Lawford.

LEU, Portsmouth. Painted on convex glass, end of eighteenth century. Much the same method as Mrs. Beetham, but not so fine.

LEWIS. Profilist. Signature on portrait of Mr. J. Cunliffe, of York (1808). In the possession of Mrs. Fleming. xxvi.

LIGHTFOOT, MRS. About 1785. Advertisement on two silhouettes, painted, in the possession of Miss Cumings, North Wales:—"Perfect likenesses in miniature profile, taken by Mrs. Lightfoot, Liverpool, and reduced on a plan entirely new, which preserves the most exact symmetry and animated expression of the features. Much superior to any other method. Time of sitting one minute. N.B.—She keeps the original shades, and can supply those she has once taken with any number of duplicates. Those who have shades by them may have them reduced and dressed in perfect taste. All orders addressed to Mrs. Lightfoot, Liverpool, will be punctually despatched."

LINCOLN, P. S. Signature on several portraits in the collection of Mr. Montague J. Guest, sold at Christie's, April 11th, 1910.

LLOYD, A. E., Chain Pier, Brighton. Second half of nineteenth century. Cut paper pencilled with gold.

LOCKE, M. (*fecit* 1843). Signed on full-length of lady holding book, 9 inches by 6½ inches. Owned by Mr. J. R. Hall.

LOEKSI. A Polish silhouette cutter who itinerated in Ireland, holding exhibitions in each city. Advertisement on an example in the Wellesley collection.

LONGINATE, 81, Margaret Street. On printed silhouette of Granville Sharp, Esq., born 1734, died 1813. Published by L. Nichols & Co., December, 1818. In the N. P. G.

LÖSCHENKOHL (1780), Vienna. Painted originals of engraved silhouettes. Published in an almanack for 1786.

MACKENZIE. Signed "F.M., after Atkinson," on silhouette portrait, full length, of Prince of Wales (late King Edward VII.) in his perambulator (1847) with the Princess Royal. At Knole.

MACKINTOSH. 19th century. Address: St. Andrew Street, Edinburgh.

MACLISE (1806-1870). Born at Cork. Historical painter. Amongst his drawings bequeathed to the Victoria and Albert Museum by Mr. Foster, there are two heads in black silhouette and two cut silhouettes measuring $1\frac{1}{4}$ inches.

MANDERER, E. Illustrated a children's book with silhouettes.

MANNERS, W. H. Cut the silhouette of Sir Thomas Swinerton Dyer, R.N., eighth baronet. Born 1770, died 1854.

MAPLETOFT. A fellow of Pembroke College. Cut a black shade of Thomas Gray, "taken after he was 40." In the Strawberry Hill collection a profile of the poet was described as "Mr. Thomas Gray, etched from his shade by W. Mason." Mr. George Sharf, in the *Athenæum*, February 24th, 1894, considers it a happy instinct to make use of the silhouette for producing a more complete portrait. The black shade of the poet preserved at Pembroke College directly inspired the best known portrait of Gray by Basire.

MARIA THERESA. Two white paper cuttings appeared in the Brünn Exhibition attributed to the scissors of the Empress.

MARTINI, VIGER. On painted silhouette of Blondin, dancer

at the Théâtre Italien, Comédié Français, and others. In the National Portrait Gallery. These portraits are usually about 5 inches by $2\frac{1}{2}$ inches. Sometimes modelling in the face is suggested by brushwork.

MASON, W. Profile painter and printseller, Cambridge. Label on portrait of Ed. Daniel Clarke, LL.D., Professor of Mineralogy, Cambridge, who died March 9th, 1822, aged 53 years.

MAY, PHIL. Died 1910. This brilliant black and white artist occasionally worked in silhouette, giving to each portrait his inimitable touch of good-natured caricature. Signature on several silhouettes owned by Mr. Desmond Coke. xv., XLIX.

MAYER, JOSEF. Signature on silhouette of a young lady on a gold ground.

MAYER, STEPHANUS (1813). Signature on a portrait finely etched on glass with gold ground.

MELFOR, S. Name on cut silhouette of early Victorian lady in lace collar, gold lines on black dress.

MERINSKY, F. D. Cut silhouettes, the paper afterwards stamped in slight relief.

MERRYWEATHER. Profilist. Label on the back of cut silhouette of a girl, in black paper bronzed with gold.

MEWES, Magdeburgh.

MIERS, JOHN. Silhouette painter; generally painted in unrelieved black on plaster. His earliest label is very rare. "Perfect likenesses in miniature profile taken by J. Miers, Leeds," on a portrait of a man in the possession of the author. Other labels give "John Miers, 111, Strand, opposite Exeter 'Change, Profilist and Jeweller, late of Leeds." His name is first mentioned in the *London Directory* of 1792. Another address is, "J. Miers, late of Leeds, 162, Strand, opposite New Church." Also, "Miers & Field," when he commenced a partnership with John Field, which lasted many years. "Miers & Field,

III, Strand," appears in Kent's *London Directory* of 1827. Considerable trouble clouded the latter years of the artist's life. IX., X., XI., XIX., XXIII.

MILDNER (1799). Gold silhouette on glass goblet enclosed in second glass (*églomisé*).

MILNER, JAMES, 78, Grange Hill Road, Eltham. Pen-and-ink silhouette portraits. Present day.

MÖGLICH (1742), Augsburg. Drew silhouettes or etched on glass on a gold ground.

MORSE, LEONARD BECHER (1783), St. John's College, Cambridge.

MOSER, KOLOMAN, Vienna. Illustrated a book of caricatures in silhouette cut out of coloured papers (see Bibliography).

MULACZ, OLGA, Vienna. Cut silhouette pictures to illustrate Goëthe's "Faust," etc.

MÜLLER, H. Silhouette in Indian ink.

MÜLLER, WILHELMINA. Cut very minute landscapes in black paper. A man of humble origin, who possessed the gift, but made little use of it.

MURATORI, SIGNOR. Extract from *Art Journal*, 1853:—"Papyrography is the title given to the art of cutting pictures in black paper. Some specimens that have recently been shown by Signor Muratori are certainly the most ingenious works we have ever seen; they are executed with scissors only."

MUYBRIDGE. Mentioned as English silhouettist by Gardner Teall.

NEÄTHER (1809). Cut silhouettes.

NEVILLE, J., Pool Lane.

NILSON (1721-1788). Member of the Vienna and Augsburg Academy. Cut a silhouette of Josef II.

NILSON, ANDREAS, father of above. Silhouette and miniature painter.

NOETHER, J. (1776). German.

NOWAK, ANTON. Cut portraits and genre pictures.

OCCOLOVITZ, L. Died 1799. Fine gold-back glass painted silhouettes, also jewel gold-back silhouettes with fine black drawing.

OLDHAM, JOHN (1807). Miniature painter, engraver, and mechanic, of Dublin. "Invented the Ediograph for taking profile miniatures, price 11s. 4½d." He also invented a machine for engraving bank-notes, which was adopted by the Bank of Ireland.

OPIE, AMELIA (*née* ALDERSON), wife of the artist. Cut the portrait of Mrs. Edward Beetham, silhouettist, of Fleet Street. This portrait is now in the possession of Dr. Beetham, of Bradford. It is cut hollow in white paper, which, when laid on black, gives the effect of a black shadow portrait. XXII.

OPITZ, JOHANN ADOLF (1763-1825), Dresden. Portraits in silhouette.

OSTERMEYER. Glass painted silhouettes with gold ground.

OUVRIER (1725-1754). Engraved Schenan's painting, "L'origine de la peinture à la mode," and those of Eisen, Falconet, Boucher, etc.

PACKENY, P. (1846-1905), Vienna. Cut silhouettes cleverly in variously coloured papers.

PAHLY. Signature on two fine silhouettes of officers in uniform of the early nineteenth century. In the possession of Madame Nossof, Moscow. LIX.

PAREY, AUGUSTE (1855).

PASKIN, Colchester. Painted silhouettes on glass, wax filling. "Miniature and Profile Painter; profiles painted in a new and elegant style producing the effect of aquatinta engraving, with the beauty and softness of enamel, in imitation of marble, conveying the most perfect likeness. In rings, brooches, lockets.

Time of sitting, one minute. Ladies and gentlemen attended at their own houses, if required, by leaving their address at Mr. Good's, hairdresser, 14, Head Street, Colchester."

PAVEY, AUGUSTE (1855).

PAVEY, C. H.

PEALE, C. W. Began business in the United States; cut Washington and other famous men.

PEARSE, JAMES. Portsmouth. Cut Nelson just before sailing for Trafalgar, and the Duchess of Kent in unrelieved black; in the National Portrait Gallery.

PEARSE, B., father of above. Cut the portrait of the Duke of Wellington from life. In the National Portrait Gallery.

PELHEN, J. Painted on glass, eighteenth century.

PFEILHAUER (1796). Silhouette pictures painted on glass, with several portraits of court musicians.

PICK, G. Cut the portrait of King Edward VII. at Marienbad, Carlyle, and others. In the Knole collection.

POCCI, F. G., Munich. Silhouette play, and silhouette illustration in books.

POKORNY. Gold glass silhouette with some blue ground.

PRIXNER (1784). Silhouettes cut in paper, on elaborate engraved mounts.

PULHEN, E. B. (1819). Cut silhouettes.

PYBURG, ELIZABETH. Cut profile of William and Mary, 1699. See *Harper's Magazine*, June, 1882.

QUIETENSKY, E. M. Cut silhouettes of theatrical characters.

RAYNER (*fecit* 1808). On the painted silhouette of a boy, the property of Madame Nossof, Moscow. LVIII.

READHEAD. Eighteenth century. On glass, painted to resemble a stipple engraving, card back.

REHSEINER, MARIE. German modern silhouettist.

REINHOLD. Cut silhouettes in black paper.

RICHTER (about 1780). Painted on glass, gold leaf or silk background.

RIDER, T. (1789). Temple Bar Advertisement. "Any lady or gentleman in the country, by taking their own shade, can have reduced for 3s. 6d. rings in the new method, which has the effect of topases, gilt border, plaster filling. Profile painting on convex glass; inventor of gold borders on convex glass, which gives a painting, print, or drawing the effect of fine enamel."

RITZSCH (1788). Cut battle-scene in white paper.

RIVIÈRE. Cut silhouettes in coloured papers, which have been published as book illustration in "L'enfant Prodigue Scenes Bibliques en 7 Tableaux" and "La Marche à l'Etoile" (see Bibliography).

ROBERTS, H. P. On glass, white relief, sometimes silk back.

RODE, B. (1770), Berlin. Court silhouettist.

ROSENBERG, T. E. Painted on plain or convex glass with backings of wax or plaster. Worked sometimes in colour. Address: 14, The Grove, Bath. Painted locket, trinkets, and snuff-boxes. Prices from 7s. 6d. to £1 1s. Also Rosenberg, of Bath, at Mrs. Barclay's, ye Temple. XLV.

ROUGHT, W., Corn Market, Oxford. Painted on glass. "One-minute sittings from 5s. to 10s. 6d.," on female figure. Owner: Mr. A. B. Connor.

ROWE, G.

ROZEN (1766). Russian silhouettist. Signature on two fine portraits in the possession of Madame Nossof, Moscow. LVIII.

RUNGE, PHILIP OTTO (1777-1810). Painter and silhouettist. Cut out in white paper, flowers, animals, human figures. His works have been collected and published in Germany.

SANDHEGAN, M. Painted on card and glass. Marlborough Street, Dublin.

SCHÄDER, K. (1799). Silhouette painted on glass.

SCHARF. Black cut silhouette on blue ground. Eighteenth century.

SCHELYMAC, I. W. (1779).

SCHENAN, J. C. (1768). Painted picture, "L'Origine de la peinture ou les portraits à la mode."

SCHINDLER, ALBERT (1805-1861), Silesia. Coloured silhouette portraits.

SCHMALCALDER, C. Invented profile machine, patented 1806. Address: Little Newport Street, Soho. Mathematical and philosophical instrument maker.

SCHMED (1795-1801), Vienna. Many examples of his work were at the Exhibition at Brunn, 1906. He painted on glass, using Indian ink decorations; sometimes coloured foils as background.

SCHREINER, CHRISTOPHER. Eighteenth century. Inventor of an instrument of the pantograph type for the reduction of silhouettes.

SCHROTT, G. Silhouette landscapes and portraits with gold backgrounds.

SCHUBRING, G. Illustrated, in cut silhouettes, songs and stories. (See Bibliography.)

SCHÜLER (1791). Engraved silhouette portrait in *Annalen der neueren theologischen Literatur in Kirchengeschichte*.

SCHÜTZ, FRANZ. Born 1751, in Frankfort-on-Maine. Landscape painter and silhouettist.

SCHWAIGER, HANS (1906), Prague. Cut and painted silhouettes.

SCOTT, M. (1911). Draws silhouette portraits in Indian ink. 11, South Molton Street, W.

SCROOPE, G. (1824).

SEIDL, C. Gold background, black silhouette, locket size.

SEIGNEUR. Cut silhouette of Gibbon. Lent by Miss Adam

to Royal Amateur Art Society's Loan Collection, March, 1902; also Monsieur and Madame de Sévery by same artist.

SEVILLE, W. (1821), Lancaster. Advertisement: "At a large room adjoining the Merchant's Coffee Room, Market Street. Striking likenesses cut with scissors in a few seconds, 1/-." LVI.

SHERWELL, MRS. (*née* LIND). "Cut with scissors, without any other instrument," a series of silhouette portraits presented to the library of the Society of Antiquarians of Scotland by her son, Lieut.-Col. W. Stanhope Sherwell, in 1877. Amongst them is a bust portrait of George III., Queen Charlotte, Princess Amelia, Mr. and Mrs. Delaney, and many other persons of distinction, including the only known full-length portrait of Thomas Gray. This is 4½ inches in height, and turned right; it represents the poet in his later years.

SHIELD. Signature on cut black paper silhouette of Washington, in Library of Congress, Washington, U.S.A.

SILHOUETTE, ETIENNE DE. The silhouette took its name, but no more, from Louis XV.'s miserly finance minister, Etienne de Silhouette (1709-1767). Born at Limoges on July 8th, he received as good an education as could then be obtained in a provincial town, studying such books on finance and administration as he could obtain. After travelling in Europe, he settled in London for a year to examine our practice of public economy (the Progressive of our present County Council had not yet been born); he then determined that one day France should have the same sound financial system. On returning to Paris, he translated some English works, which made his name known, and, becoming attached to the household of Marshal Nivelles, was appointed Secretary to the Duc d'Orleans, the son of the Regent, who in a short time made him his Chancellor. At this time costly wars were depleting the treasury of France, and ministers were rapidly succeeding each other

as head of the finance department of the State. Silhouette had always preached economy, a most uncommon plank in the political platform of those days of huge personal and State expenditure. Disgusted at the extremes of the Grand Monarque and the Regency, a section of thinking men gathered round Silhouette, seeing in him the controller who would straighten out the finances of the State. A party headed by the Prince de Conde opposed him, on the ground that he had committed a crime by translating English books into French. Silhouette, however, possessed the powerful influence of Madame de Pompadour, and was, through her, elected Contrôleur-General in March, 1757. It is said that he saved the treasury seventy-two millions of francs before he had been in office twenty-four hours. "This is the more remarkable," naïvely comments the old biographer Michaud, "because many of his relations were amongst those whose salaries he cut down." Economies next came in the household expenditure of Louis XV., and it is owing to Silhouette's policy that so many of the splendid masterpieces of the goldsmith's and silversmith's art of that epoch found their way into the melting-pot. Silhouette next proposed a novel system of banking. This led to the unpopularity which eventually brought about his downfall. He was forced to resign after a term of office lasting eight months, and on retiring he spent his time in regulating his estate on economical lines, and in silhouette cutting at Brie sur Marne.

SINTZENICH (1779). Silhouette engraver.

SKOYMSHER. Eighteenth century. Cut paper. Address: 280, Holborn.

SMITH, J., Edinburgh. Painted on plaster. Eighteenth century.

SOLLBRIG, JOHANN GOTTLIEB (1765-1815). Miniature painter and silhouettist.

SPECKBERGER. Silhouette portraits with gold backgrounds.

SPORNBERG, W. Painted in black on convex glass, ground in black, profile, and pattern in orange red, elaborate borders. Portrait, one of eight, signed and dated, in the possession of Lady Sackville. "W. Spornberg, inventor, No. 5, Lower Church Street, Bath, 1793." Portraits of the Ansley family.

STANZELL. Silhouette portrait with gold ground.

STARCH (1806). Silhouette of Wieland, in the Goëthe Museum at Weimar; also group of a family at the tomb of a child, at the same Museum.

STEELL. Advertisement from the *Northampton Mercury*, October 8th, 1781:—"Mr. Steell most respectfully solicits those inclined to honour him by sitting to be immediate, as his stay will be so short. "Likenesses in Profile. Dec. 22, 1781. Mr. S., having been sent for back to Northampton to wait on some families in the neighbourhood, and being informed that several ladies and gentlemen have applied during his absence, takes this opportunity of acquainting the public that he purposes stopping for about a week at Mr. Mawby's, in Mercer's Row, where he hopes those who are inclined to honour him will apply."

STRÖHL, KARL FRÖLICH. Modern German silhouettist.

TAPP, F. Frontispiece for a cookery book. Silhouettes cut out of black paper, red background.

TERSTAN, A. T. XVIII.

THOMAS, 83, Long Acre. "Undertakes to supply silhouette portraits at 1s. each. Mr. T. is able to make this liberal offer in consequence of an order he has received from a gentleman of eminence to procure 50,000 different profiles of the human countenance for a treatise on physiology." On Indian ink portrait of an officer, engraved mount.

THOMASON, I. (1793), Dublin. Itinerated in Cheshire, Lancashire, and Staffordshire. Painted on glass and plaster, black



Painted silhouette, with gold pencilling.
In the possession of Lady Sackville, at
Knole.



Painted silhouette, with gold pencilling
and blue stock tie, at Knole.



Painted silhouette, with gold pencilling,
at Knole.



Silhouette, painted on card. In the
possession of the Author.



The COUNTESS OF BLESSINGTON 1829
By Foster, at Knole.

faces, white relief. His advertisement says:—"Silhouettes in miniature profile taken by Thomason on a peculiar plan and reduced to any size. Silhouettes set in rings, locket, and pins, and he keeps original shades; can supply those he has once taken with any number of copies, reduces old ones, and dresses them in present taste. Address: 25, Great George Street, Dublin." Also advertisement in *Dublin Chronicle*, May, 1792. Address: No. 30, Capel Street, Dublin.

THONARD. Cut silhouette groups and family pieces between 1790 and 1820. Sometimes worked in dark olive green with touches of gold.

TOWNSHEND, BARBARA ANNE. Cut groups of figures in black paper. A collection of these was published in paper covers by Ed. Orms, Bond Street, London, in 1808. Price, 5s. the book, or 1s. each print.

TURNER. Published a silhouette of "Queen Charlotte of Great Britain," 1782, opposite the Church, Snow Hill. In the National Portrait Gallery.

TUSSAUD, J. P. (1823), son of the great Madame Tussaud. "Respectfully informs the nobility, gentry, and the public in general that he has a machine by which he takes profile likenesses. Price 2s. to 7s., according to style. Biographical and descriptive sketches of the whole-length composition figures and other works of art forming the unrivalled collection of Madame Tussaud, etc."

UNGER, Berlin. Reduplicated silhouettes by means of printing press, mentioned in "Bon Magic," one of the early books of instruction in silhouette-making. (See Bibliography.)

URICH, R. Signature on engraved mount.

VALENTINI (1759-1820). Silhouettist and painter. Worked at Turin, Milan, Florence, and Berlin. Originally a bookseller in Frankfort. Practised drawing and silhouetting in his leisure

hours. One of his portraits gained sufficient notoriety for him to throw up his book-selling and go to Italy to study.

VALLOTON. Obtained silhouette effects by woodcuts and lithographs in two shades.

VIDEKI, LUDWIG, Salzburg.

V., L. Signature on white heads on dark blue ground. Hair, eyes, and shadows indicated by light grey shading in imitation of cameos.

WAGNER, GEBHARDT. Silhouette post-card caricatures.

WALCH, JEAN BAPTIST NICOLAS (1773). Silhouette of Mozart and his sister at the piano, as children. Cut out of small pieces of silk of various colours gummed on card.

WALKER, J., Trowbridge. Eighteenth century. Painted on card, white relief.

WALLER, H. & J.

WALLSON. Signature on silhouettes owned by Mrs. Young.

WASS, JOHN, Cornhill, London, Feb., 1823. On portrait of a lady wearing a frilled lace collar and high comb, in the possession of Mr. Alfred Doxey.

WATKINS. Cut paper, signature on portrait of Nelson's mother; also on portrait of Nicholas Brooking family, taken in Devon. Painted card, white relief. LIV.

WELLINGTON, W. Painted on card in reddish brown. Also cut black and white paper with brushwork details. Formerly of Trafalgar House.

WEST (1811). Advertisement: "Miniature and profile painter from London, respectfully informs the ladies and gentlemen of Derby and its environs that he has taken apartments at Mr. Price's, in the Market Place, where he intends for a short time practising the above art, and where specimens may be seen. Mr. W. requires only two short sittings, and will reduce the likeness with the greatest exactness to within

the compass of rings, brooches, etc. Miniatures from two to six guineas. Profiles taken correctly in one minute by means of his improved portable machine. The construction and simplicity of this instrument render it one of the most ingenious inventions of the present day, as it is impossible in its delineation to differ from the outline of the original, even in the breadth of a hair. Profiles on card, in black, 5s.; in colours, 10s. 6d.; on wood, in colours, 1 guinea and upwards. Attendance from ten in the morning till five in the evening.

“*.* Mr. W. never permits a painting to quit his hands but what it's a likeness.”

WESTON, 149½, Bowery, New York.

WHEELER (1799), Windsor.

WHEELER, J. (1793). On portrait of coachman in elaborate livery, probably an amateur's study. In the possession of Mr. Desmond Coke.

WHITTLE, E. (1830). “Cut with scissors. Mr. E. Whittle, artist.” On portrait of a lady in black paper, book in hand, gold touches. In the possession of the author.

WILL, J. M. German.

WILLSON, Miss. Painting on convex glass. Signature at the back of portrait of Elizabeth Mitchell. Black head, cap, fichu, and lace in relief. Owner, the author.

WILLTON (1809), Queen Street, Portsea. Advertisement on an example in the Wellesley collection.

WINKLER, ROLF, Munich. Cut silhouettes without previous drawing.

WIRER. *See* KAY.

WISH, R. Signature on portrait of a man with ribbon, decorated engraved mount. At Knole.

WRAG, MRS. On silhouette of Daniel Wrag, Esq. Profile

taken by Mrs. Wrag. Published by J. Nichols & Co., April, 1816. In the National Portrait Gallery.


WRIGHT, PATIENCE. Came to London from America. Cut silhouettes and modelled wax figures. Also cut flowers and animals.

YOUNG, G. M. (1836). On a full-length portrait in dark olive green, white relief, cap, etc. Owner: Mrs. Nickson.

ZIMMERHAKEL (1810). Painted on glass.

(The Roman numerals at the end of a biography refer to the page in the illustrations in which an example of the work of the silhouettist is included.)

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N compiling a list of books and essays in which the art of taking black shades is described, or in which silhouettes are used as illustrations, it is impossible to enumerate all the fragmentary notes which have appeared from time to time in modern magazines and newspapers. Amongst such, we have mentioned those which will best repay the attention of the student.

“Heft mit heiteren Schnitten weiss auf Schwarz.” 1653.

Swift’s “Miscellanies.” Edition 1745. Vol. X.

“Physiognomische Fragmente zur Beförderung der Menschenkenntnis und der Menschenliebe.” Lavater. 1775.

“Anweisung zum Silhouettenzeichnen und zur Kunst, sie zu Verjüngen, nebst einer Einleitung von ihrem physiognomischen Nutzen.” 1779. Anonym. Römheld und Leipzig.

“Operetten,” von C. F. Bretzner. 1777. C. F. Schneider, Leipzig.

“Schattenrisse von hohen Herrschaften.” 1779.

“Ausführliche Abhandlung über die Silhouetten und deren Zeichnung, Verjüngung und Vervielfältigung.” Von dem ungenannt bleibenden Verfasser des “physiognomischen Kabinets.” Philip Heinrich Perrenon. 1780. Frankfurt und Leipzig.

“Beschreibung der Boumagie oder der Kunst, Schattenrisse auf eine leichte und sichere Art zu vervielfältigen.” Anonym. 1780. Perrenon, Münster und Hamm.

“Kalender für das Jahr 1786.” Mit 53 Schattenbildern. Herausgegeben von Heronim, Löschenkohl.

"Collection de Cent Silhouettes de Personnes illustres et célèbres Dessines d'après les originaux par Anthing." A. Gotha. 1791.

"Annalen der neueren theologischen Literatur und Kirchengeschichte." Silhouette Bildnisse 1793, 1795, 1796. Rinteln, Leipzig, Frankfurt.

"Die neuen theologischen Annalen." Marburg, 1799. Mit gestochenen Schattenrissen nach hervorragenden Geistlichen.

"Essays on Physiognomy calculated to extend the Knowledge and Love of Mankind," written by the Rev. John Caspar Lavater, Citizen of Zurich. Translated from the last Paris edition by the Rev. C. Moore, LL.D., F.R.S. Illustrated by several hundred engravings, accurately copied from the originals. London, 1793.

"Hints designed to promote Beneficence," by John Coakley Lettsom, M.A., LL.D., etc. Published by J. Mawman, London, 1801.

"Erster Teil Meusel's Lexicon." 1789. Zweite Auflage desselben 1808-9.

"Portrait Gallery of Distinguished American Citizens, with Biographical Sketches," by William H. Brown, and facsimiles of original letters. Hartford. Published by E. B. and E. C. Kellogg. 1845.

"Sermons par M. J. G. Ch. de la Saussaige à la Haïge et à Amsterdam chez les frères vauclerf Imprimeurs Libraires." 1817.

"Treatise on Silhouettes," by Monsieur Edouart, Silhouettist to the Royal Family, and patronised by His Royal Highness the late Duke of Gloucester. Published by Longmans & Co., Paternoster Row; J. Bolster, Patrick Street, Cork; and Fraser, Edinburgh. 1835.

"Memoir of the late Hannah Kilham," chiefly compiled from

her journal, and edited by her daughter-in-law, Sarah Beller, of St. Petersburg. Published by Darton & Harvey, London. 1837.

"Profiles of Warrington Worthies," collected and arranged by James Kendrick, M.D., Warrington. Longman, Brown, Green, and Longman, London; Haddock & Son, Warrington. 1854.

"Der Gestiefelte Kater." 1876-77. Bilder von Hermine Gabillon.

"Till Eulenspiegel."

Moser, Bilderbuch. Wien.

"L'enfant Prodigue, Scènes Bibliques en 7 Tableaux." Von Henri Rivière. Paris: Enoch & Co., 1895.

"La Marche à l'étoile." Von Henri Rivière.

"Kochbuch." 1840.

"Liederbücher mit Silhouetten." Von Gertrud Schubring.

"Frauenzimmer-Almanache und Damen-Konversationslexicon," 1816, 1817, 1819, 1820, 1831, 1846.

"Beschreibung eines sehr einfachen zur Verjüngung der Schattenrisse dienenden Storchschnabels, den sich jeder Liebhaber selbst verfertigen kann." Anonym. Von dem Verfasser der "Boumagie."

"Ins Märchenland." 12 geschnittene Silhouetten zu Grimm's "Märchen." Von Fanny and Cecilie Henzel. Berlin: B. Behr (E. Bock).

"Der Schwarze Peter." Von P. Konewka. Stuttgart: J. Hoffmann.

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"Ein Sommernachtstraum von W. Shakespeare." Mit 24 Schattenrissen. Heidelberg: Fr. Bassermann, 1868. Von P. Konewka, in Holz geschnitten von A. Vogel.

"Schwarze Kunst." 12 Silhouetten von P. Konewka. Mit einem Titelblatt von H. Braun. Holzschnitte aus der xylographischen Anstalt von W. Hecht in München und Phototypien von Angerer and Göschl in Wien. Verlag L. Unflad. 1880.

"Lose Blätter." Fünf Silhouetten, erfunden von Paul Konewka. Berlin: Paul Bette.

"Allerlei Tiergeschichten." Von. P. Konewka. Text von J. Trojan. Strassburg: M. Schauenburg.

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"Komm' Mit!" Ein schwarz fröhliches Bilderbuch von Frida Schanz. Bilder von E. Mauderer. Stuttgart: Levy & Müller. Hofbuchhandling, Gerold & Ko., Wien.

"Schattenspiel." Von Franz Pocci. München.

"Zweites Schattenspiel." Franz Pocci.

"Kinderspiele, Puppenspiele, Volksschauspiele." Franz Pocci.

"Geschichten und Lieder." Mit Bildern, als Fortsetzung des Fest Kalenders. Von Franz Pocci und Anderen. Zweiter Band. 1843.

"Sammelband von Runge's Werken." Philip Otto Runge. Pflanzenstudien mit Schere und Papier. Herausgegeben von Alfred Lichtwark. Hamburg, 1875. Gesellschaft Hamburgischer Kunstfreunde. Jahrbuch, 1904. A. Lichtwark. Neue Silhouetten von P. O. Runge. Theaterstück: Die Jäger, in 5 Aufzügen.

"Das verunglückte Ständchen." Chint a Vogerl gefloge, Zerstreute Blätter und Biographische Skizze von Keppler. Die Bilder von Paul Konewka. Obernetter, München.

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"Es regnet, es regnet!" Kinderbilder und Kinderreime von Nelly Bodenheim. Steglitz, Berlin. Bei Enno, Quehl.

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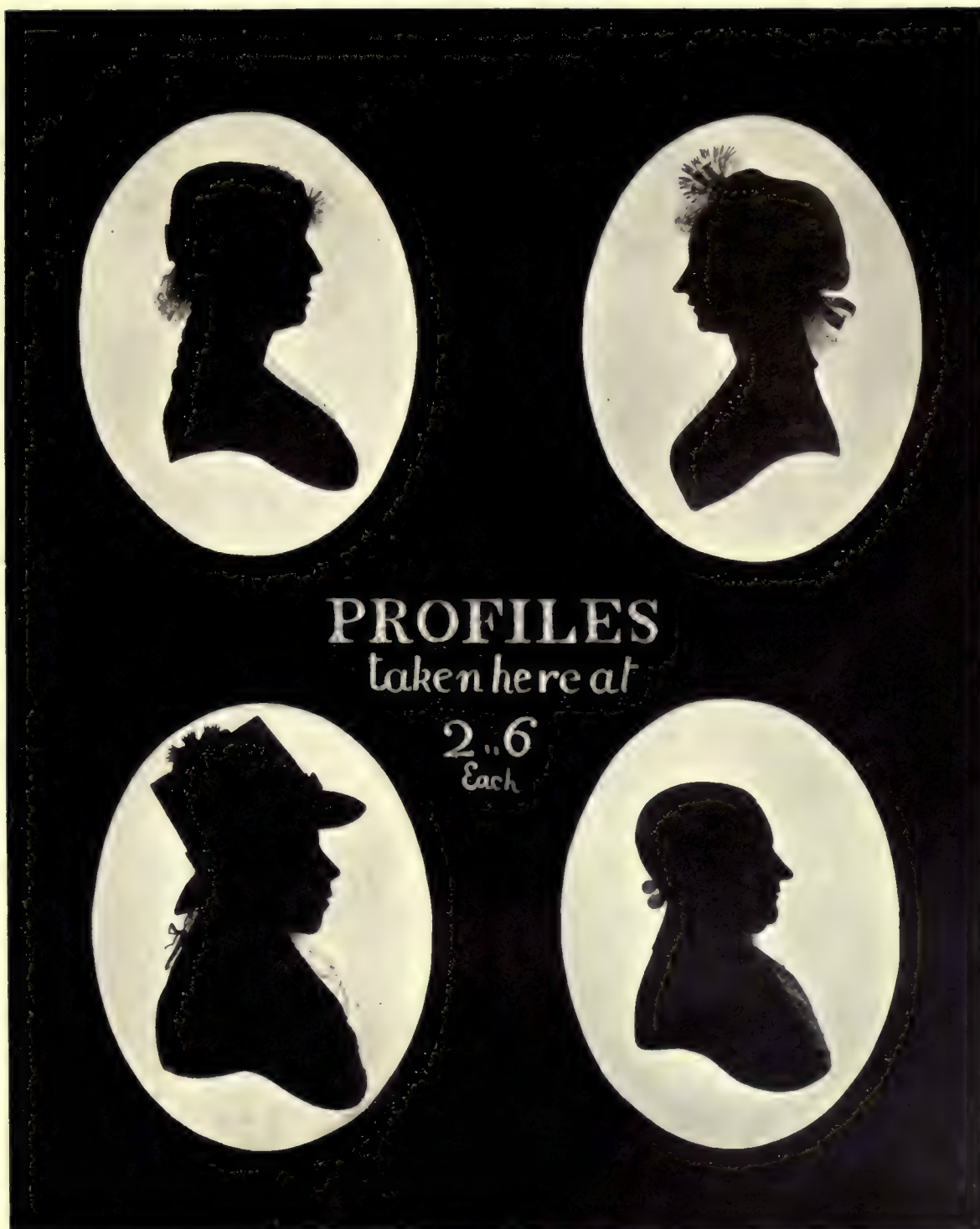
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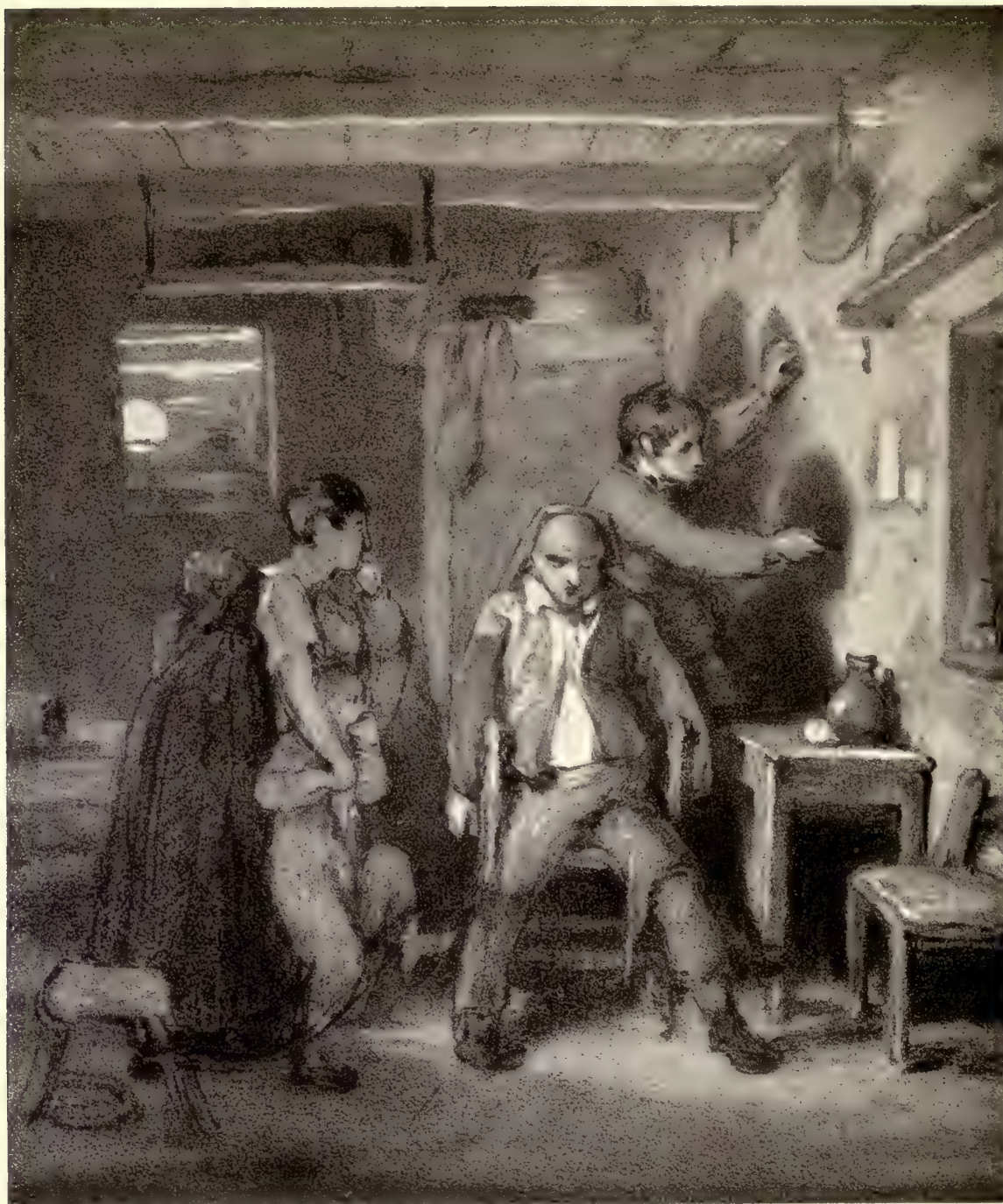
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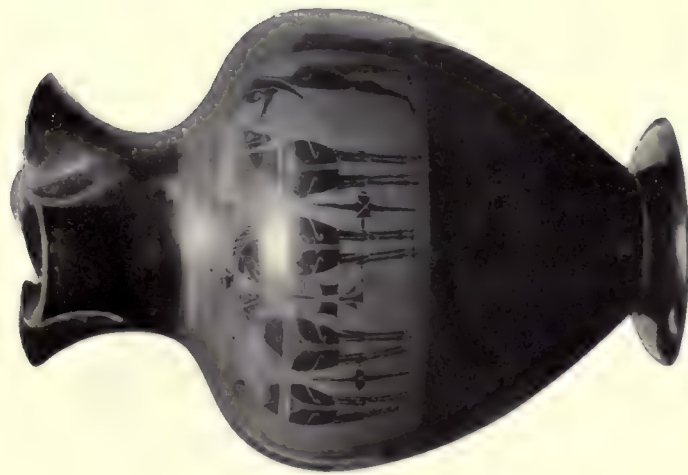
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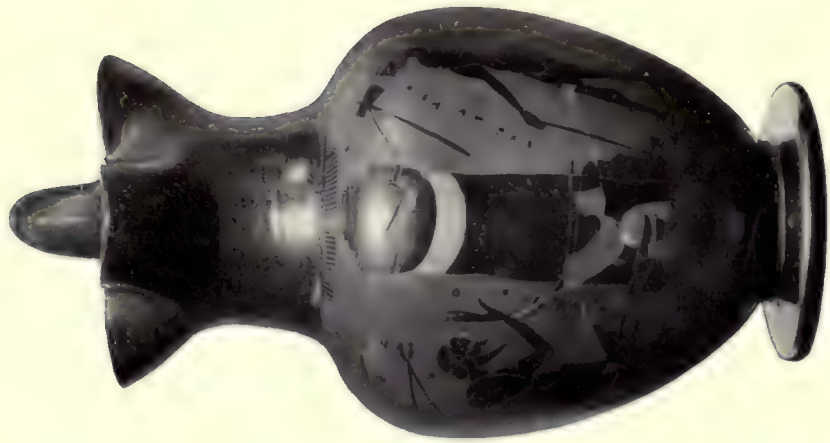
Advertisement of Silhouettist, early nineteenth century. In the possession of Lady Sackville, Knole.



The Origin of a Painter, from a sketch by Wm. Mulready, R.A., in the possession of W. Mulready, Esq.
From a lithograph published 1828.



1

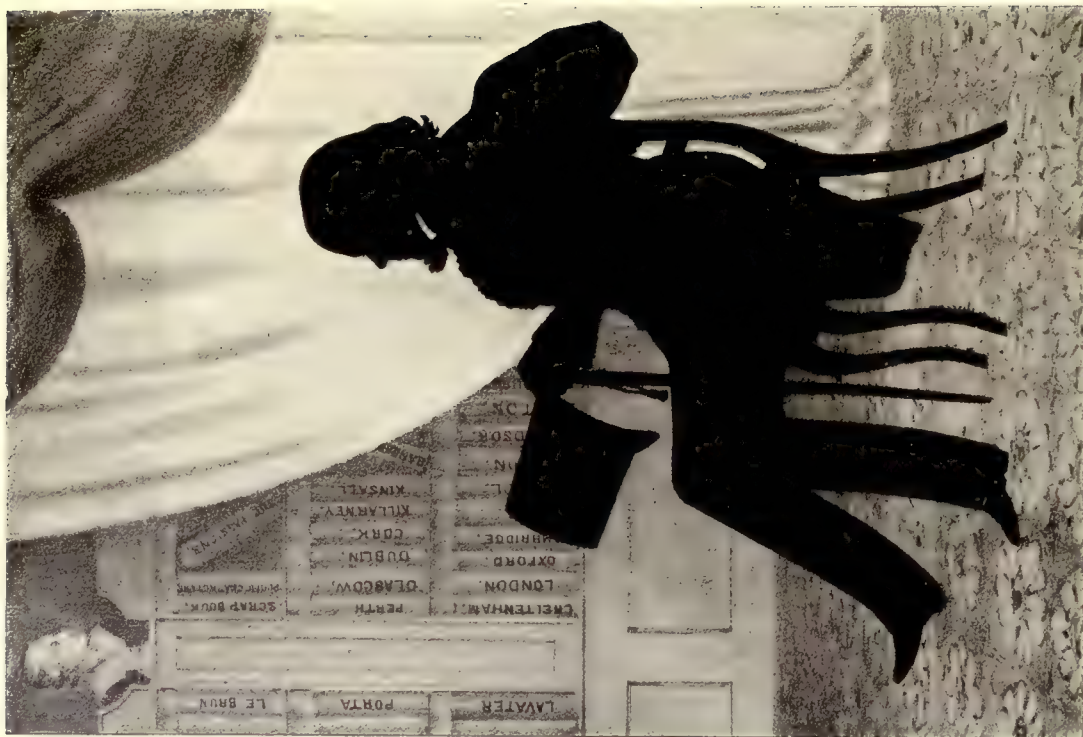


2



3

Greek Wine jugs, ornamented with black profile pictures, in the British Museum.
 1.—Quadriga, 8½ inches. 2.—The Forge of Hephoisso, Canino Collection, 10½ inches. 3.—Ship on the wave from Vulci, 9½ inches.



Portrait of AUGUST EDOUTART, by himself. He is seated in his library, where some of the folio volumes are displayed which are now in the possession of the Author



THE BISHOP OF BANGOR. The first full-length portrait taken by Edouart, about 1825.



Silhouette cut in white paper.



Portrait in Indian ink, probably German, in the possession of the Author. Formerly in the Montague Guest Collection.



The famous tragedienne, MRS. SIDDONS. TYRONE POWER in the character of D. O'Toole, and in ordinary dress. By August Edouart.

VIII.



Portrait of JOHN FIELD, by himself.
Painted on plaster, pencilled with gold,
and signed.



MRS. JOHN FIELD, wife of the silhouettist.
Painted on plaster, pencilled with gold,
and signed.



Cut portrait of MARY, COUNTESS
OF ORFORD, grandmother of Lady
Dorothy Nevill, in whose pos-
session the silhouette now is.



Portrait of MISS FIELD. Painted
on plaster, pencilled with gold, by
John Field.



Portrait of MISS FIELD. Painted on
plaster, pencilled with gold, by
John Field.

The portraits of the Field family are in the possession of Mr. J. A. Field, great-grandson of the silhouettist.



Portrait painted on plaster.
Signed, Miers and Field.



Frill brooch, mounted in
gold, painted on ivory.



Signed portrait by Miers,
painted on plaster.



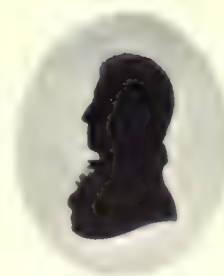
Portrait on plaster, elaborately pencilled with
gold. Unsigned. Probably by Field.



Portrait on plaster.
In the possession of Mr. J. A. Field.



Signed portrait by Miers, in
brown and gold, on plaster,
mounted in a turned wooden
box.



Portrait on plaster.
In the possession of Mr. J. A. Field.

The portraits on this page are in the possession of the Author, with the exceptions stated.

X.



Coloured silhouette portrait of a lady in a gown of apple green; cap and kerchief buff colour; about 1780.



Signed portrait by Miers, mounted in gold.



Signed portrait by Miers, mounted in gold.



Portrait of a man painted on plaster, probably by Miers; at the back is the trade label of Miers & Field.

In the possession of Mrs. Head, together with the three above.



Painted on card by Mrs. Edward Beetham; on the back is the trade label and date, 1785.

In the possession of Dr. Beetham.



Signed portrait by Miers, in gold-mounted pendant.



Boy with bow, painted on glass, dated 1798.



Frenchman, in gold touched uniform, mounted with pearls as a pendant.



Painted on card by Mrs. Beetham.

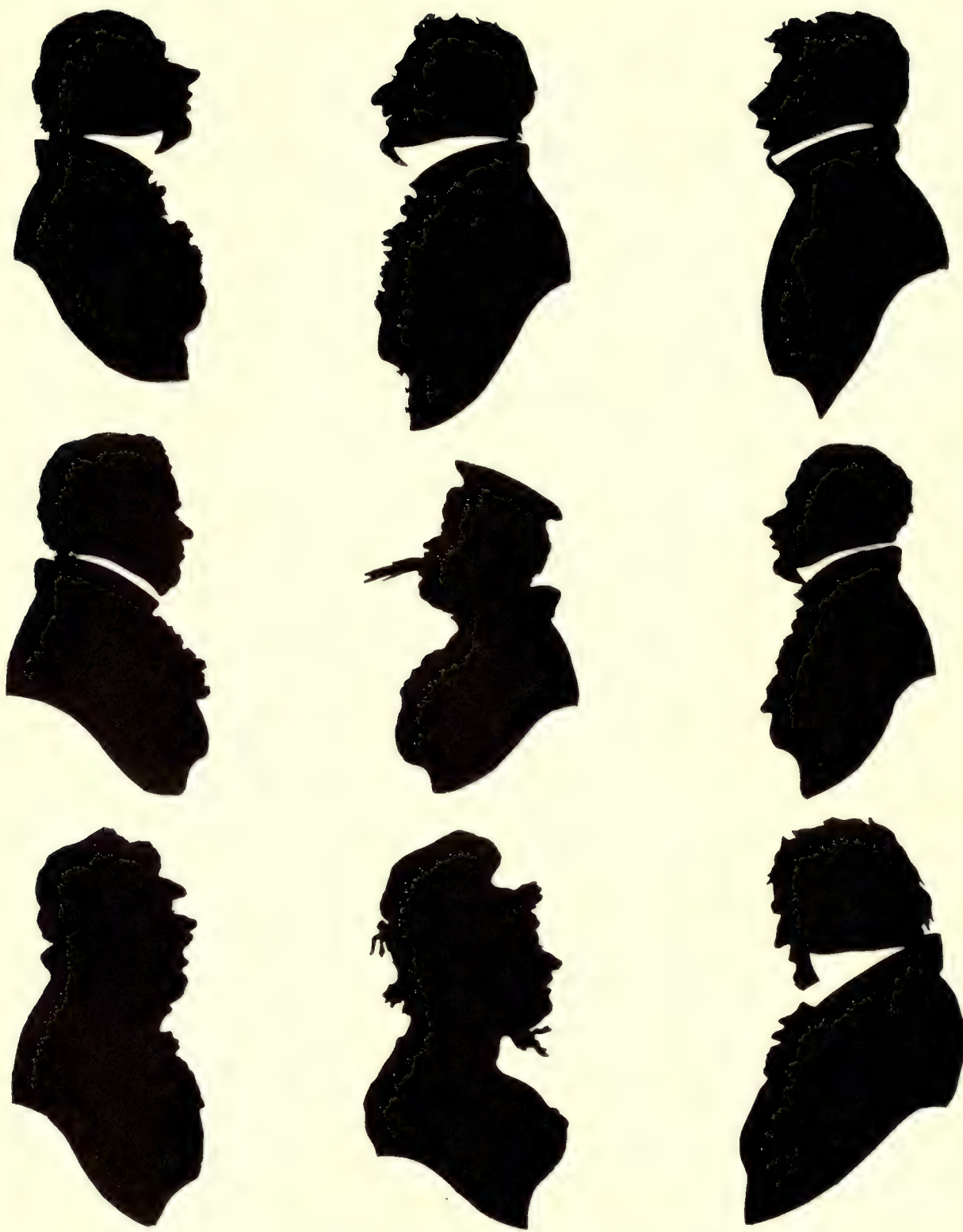
All on this page in the possession of Mrs. Head, with the exception stated.



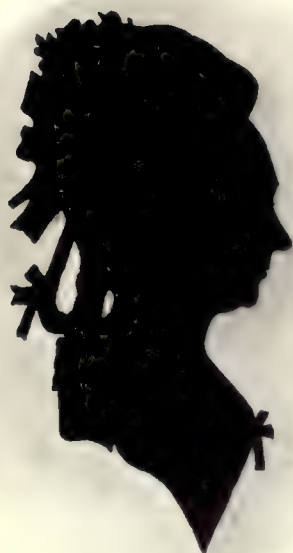
Painted on convex glass.



Portrait of a man painted on card, signed Charles. Owner: Mr. J. A. Field.



Silhouette portraits in caricature, probably German, first half of the nineteenth century.
In the possession of Mrs. F. N. Jackson.



ELISABETH VON WALDON.



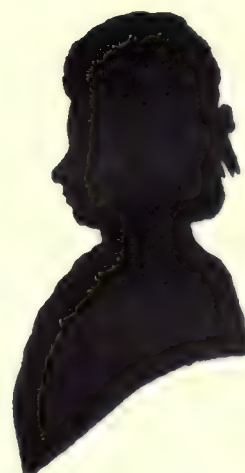
GEORGE III.



Portrait of GEORGE III., painted in Indian ink, by his daughter, Princess Elizabeth. In the possession of Lady Dorothy Nevill.



MARY LADY CLERK OF PENICUIK.
In the possession of
Lord Montagu of Beaulieu.



Portrait of QUEEN CHARLOTTE, painted by Princess Elizabeth. In the possession of Lady Dorothy Nevill.



DUKE OF WELLINGTON, life size.
In the possession of the Author.



SHELLEY.
In the possession of Mr. Desmond Coke.



A Painful Subject, by Konewka, the German silhouettist.



Portrait, by Charles, painted on card.



Portrait, by Charles, painted on card.



Portrait of a CAMBRIDGE DON, cut by August Edouart.

MICKIEWICZ
POLISH POET



Phil May
88
Paris
CHAT NOIR

Portrait of MICKIEWICZ, sketched by Phil May in 1888.

All these portraits are in the possession of Mr. Desmond Coke.



LIEUT. BLAYTHWAITE,
52nd Regiment.



UNKNOWN.



LORD CORRY.



UNKNOWN.

UNKNOWN.

The portraits are in the possession of Francis Wellesley, Esq.



Rare dressed picture in silhouette. One of four owned by Dr. Beetham, probably German. Dated 1745.



Silhouette drawn in Indian ink, late eighteenth century. In the possession of Mr. Desmond Coke.



Black cutting, from a single sheet of paper. In the possession of Mr. Desmond Coke.



China plate with black profile picture, red border, with Greek pattern in black. One of a pair in the possession of Mr. Desmond Coke.



Portraits in black and colour. Signed A. T. Terstan fecit, 1787, at Knole.



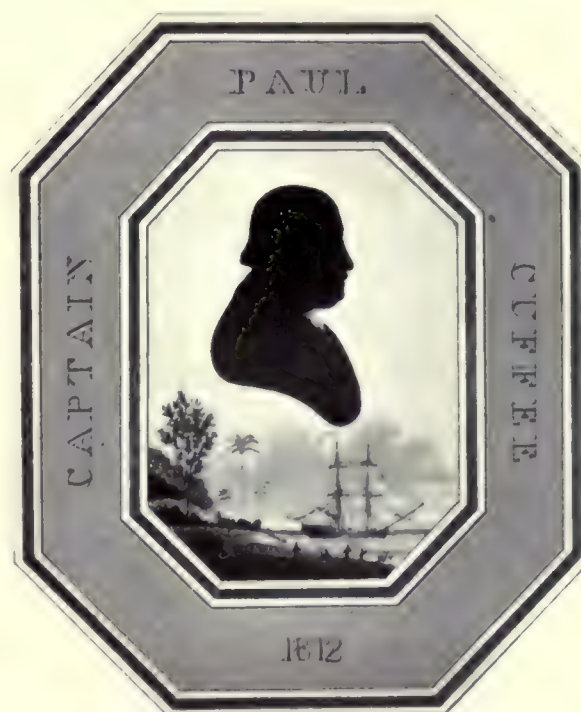
Portrait of unknown man by Charles, painted on card.
In the possession of E. Jackson.



MRS. PRINGLE, of Forwoodlea, *nee* Tod, of Dryburgh Abbey. By J. Miers, on plaster. At the back is his early Leeds label. In the possession of Captain Pringle.



Silhouette in printed mount, painted pink ribbon.
In the possession of Lady Sackville, Knole.



Printed silhouette portrait of CAPTAIN PAUL CUFFEE.
Published by Darton, Henry & Darton. Nov. 1st, 1818.



MARIA MARCHIONESS OF AILESURY.



"PERDITA" ROBINSON.



MR HOPE.

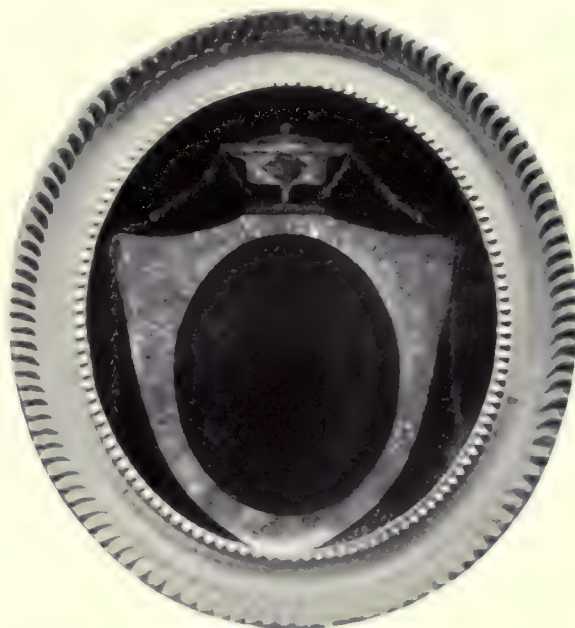
The portraits on this page are in the possession of Francis Wellesley, Esq.



Coffee cup in Sèvres china in white and gold. Silhouette portrait of Mirabeau. In the Musée Carnavalet, Paris.



Portrait painted on glass with gold ground. Signed Coos, 1789. In the possession of Lady Sackville, Knole.



Black portrait on gold ground, silver shield and vase. On the vase is written, "Pensez à moi." Date 1812. In the possession of Lady Sackville, Knole.



WILLIAM ALEXANDER WILLIS, born 1799. Taken prisoner by Napoleon in 1812. Portrait in the possession of Capt. Richard folliott Willis, his grandson.



Portrait painted on convex glass filled with wax. In the possession of Lady Dorothy Nevill.



Portrait painted on plaster, pencilled with gold. Signed, J. Field. In the possession of A. C. Field, Esq.



Early French portrait, about 1770. Cut in shiny black paper, probably by Gonard. In the possession of the Author.



Portrait of MRS. BEETHAM, cut hollow in white paper, by Mrs. Opie. In the possession of Dr. Beetham, descendant of the silhouettist.



MR. RAMSAY. Portrait painted on glass. In the possession of Miss Gatliff.



Picture in white paper. A scrap-book piece in the possession of Miss de la Chaumette.



Painted silhouette of MARIE ANTOINETTE, at Knole.



Signed portrait of GEORGE IV., by Adolph, hair and jewels pencilled in gold.
In the possession of Mrs. F. N. Jackson.



Portrait of a man painted on plaster by Miers, rare early
Leeds label on back.
In the possession of Mrs. F. N. Jackson.



Painted silhouette at Knole.



Two of the sons and one married daughter of Joseph and Sarah Lea, with their children. The room and all the furniture then in use is faithfully represented in the picture, which was drawn by Edouart in 1843.



Joseph Lea and his wife Sarah, with one son and eight unmarried daughters. Taken by August Edouart in 1843, at Philadelphia.

Both these portrait groups are in the possession of Mrs. Hampton Lea Carson, Philadelphia, Pa., U.S.A.



The CARY FAMILY, of Boston, taken February 15th, 1842, by August Edouart while on a tour in the United States, when he made many thousands of silhouette portraits. Height of adult figures about $8\frac{1}{2}$ inches, each figure being named and dated.



1.—SAMUEL FOOTE. Taken at New York, October 31st, 1839. 2.—JOHN FOOTE, by Edouart, whose children's portraits are particularly happy. 3.—EUPHEMIA FOOTE. 4.—J. NIMS, portrait painter. Taken at New York, May 16th, 1840. From the American collection by August Edouart. In the possession of the Author.



Portrait cut in shiny black paper, folds of dress and trimmings are indicated by indented lines, the chain and brooch are painted in gold.
In the possession of Lady Sackville, Knole.



MR. JOHN CUNLIFFE, of York, 1808. Signed, Lewis, Profilist. 11 x 9 ins.
In the possession of Mrs. Fleming.



The Anglers' Repast, by William Ward, after Morland, cut out in black paper in facsimile size, mounted on card.
In the possession of Mr. Desmond Coke.



Cut silhouette, probably by Edouart, of verger, with
stave of office.

In the possession of Mrs. Head.



Painted silhouette, black face, buff coat, blue tie.
In the possession of Mrs. Head.



Memorial card cut out of black and coloured papers, some gilt, green, blue, and red. Peacocks, grapes, pickaxe, shovel are shown, besides the weeping willow and other symbols of grief. The mourning widower is also depicted, and a verse beginning "Farewell, dear wife, thy loss to us is great." In the possession of Mr. Desmond Coke.



Painted silhouette figures of comic character, probably by the same artist who decorated the screens on opposite page.
In the possession of Lady Sackville, Knole.



Hand-screen, with dancing figures in silhouette, painted on orange-yellow card.
In the possession of Mr. Desmond Coke.



Hand-screen showing scene at a musical party, painted on orange-yellow card. In the possession of Mr. Desmond Coke. A similar screen, probably by the same artist, is in the possession of Dr. Beetham, descendant of Mrs. Beetham, Silhouettist, of Fleet Street.



Lord ANTHONY.



Lord YARNBOROUGH. Taken at Cowes.



Whiteman of Southampton.



Lord HENRY RUSSELL.



SIR THOS. MCMAHON, Lieut.-Governor of Portsmouth.



Mr. J. P. DIXON.

These brushwork portraits are in the collection of Francis Wellesley, Esq.

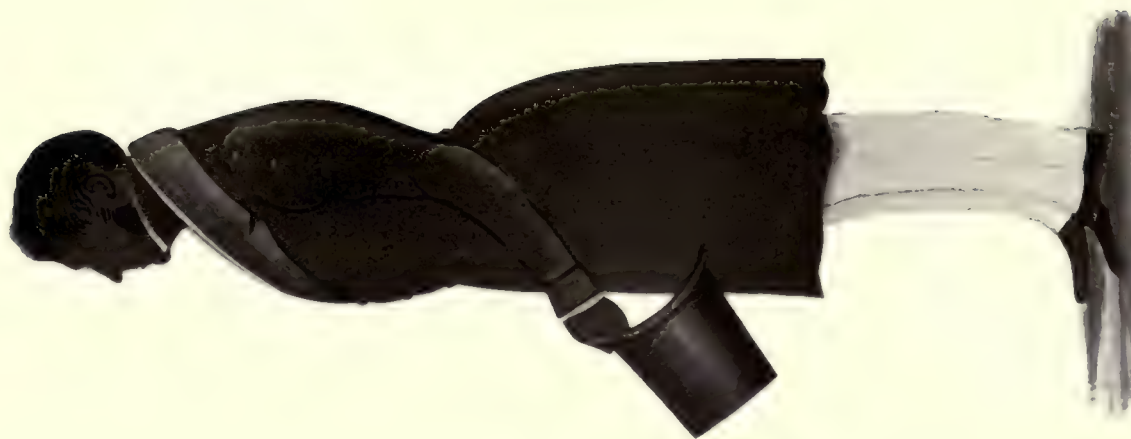


Portrait by E. Haines. Formerly in the Montague Guest Collection. "Cut by E. Haines, Profelist and Scissorgraphist."



Mrs. KENNING. Painted, with gold pencilling.

The portraits on this page are in the possession of the Author.



Mr. KENNING.



Worcester Vase, 13½ inches high, with silhouette of George III. and motto commemorating his Jubilee.
In the possession of Mr. C. F. Spink.



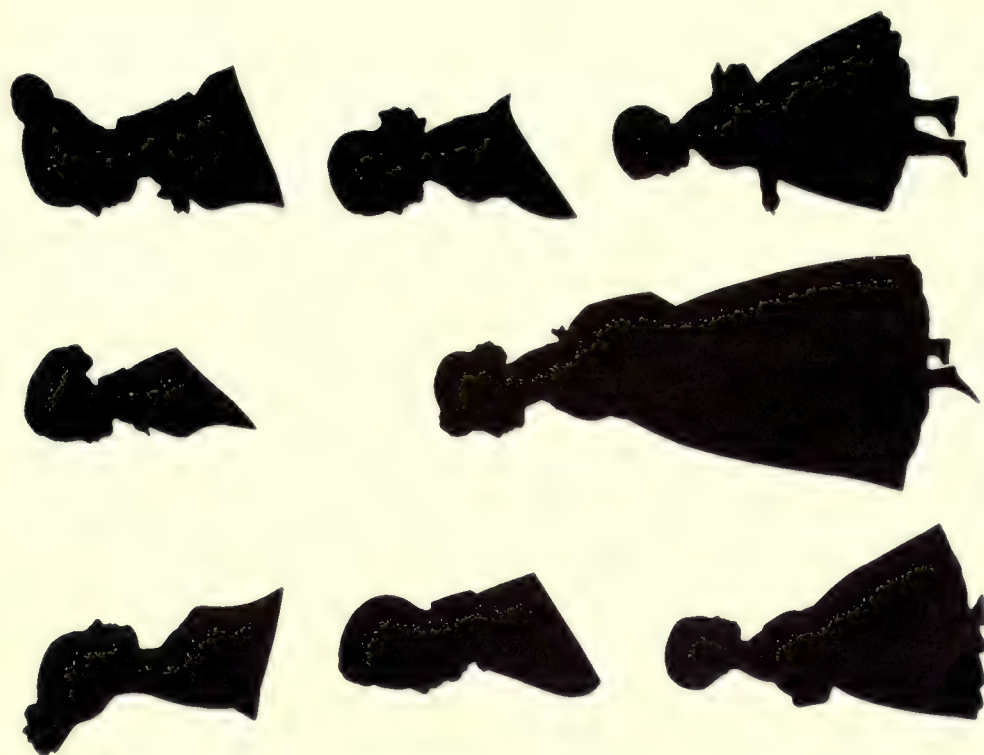
Worcester Vase, 13 inches high, with silhouette of George III., from Knole, Sevenoaks.



GEORGE III. Cut by his daughter, Princess Elizabeth.
Now in the possession of Lady Dorothy Nevill.



MRS. JORDAN, the Actress. In the collection of Lady Dorothy Nevill.



Silhouettes of the Exley family. Cut in black paper, about 1840.



Indian Ink drawing in silhouette. On it is written : "H.R.H. Princess Elizabeth was pleased to give me (Lady Banks) at Windsor, August 27th, 1811, where I had the honour of seeing her by chance." From MS. book belonging to Lady Dorothy Nevill.



GEORGE BROWN, Esq.,
of Everton, Liverpool.



Painted in dark olive green touched
with white. Unsigned.



A Member of the Withers
Family, Everton, Liverpool.



Figures cut out in white paper by Princess Elizabeth. The centre figure is cut so that it throws a shadow when held between a light and screen. In the possession of Lady Dorothy Nevill.



QUEEN VICTORIA AND LORD MELBOURNE.

Probably cut by Atkinson, of Windsor, pencilled with gold.
In the possession of Francis Wellesley, Esq.



DANIEL O'CONNELL.

From Edouart's *Traité en Silhouettes*, published in 1835.



Painted family group, relieved with colour. In the possession of A. W. Searley.



MR. and MRS. FISK, of Oxford, with their sons, Marshall and Fred, and daughter, Elizabeth Prudence, who married Thomas Jackson. Signed, "Aug: Edouart, fecit 1828." In the possession of Miss Emily E. Jackson.



THE BURNEY FAMILY.



MISS HARRIET CONNELL AND MISS FANNY BARTON.

The portraits on this page are in the possession of Francis Wellesley, Esq.



Full-length portrait of Frau Von Stein. From Lavater's
Essays on Physiognomy, published in 1793.



NAPOLEON. Cut by Edouart, with lithograph background. From the
Treatise on Silhouettes, published in 1835.



Portrait of a Boy, early nineteenth century.



NAPOLEON. Shade on skeleton leaf.
From *The Collector*.



Portrait by J. Gapp. of the Chain Pier, Brighton.
In the possession of Mr. C. L. Exby.



NAPOLEON. Cut from a single piece of black paper by unknown artist.
In the possession of Mr. Desmond Coke.



Portrait of NAPOLEON on lithographed background.
Reproduced from Edouart's *Treatise on Silhouettes*,
published in 1835.



THE GIRL WITH THE BONNET.

Cut portrait with elaborate gold pencilling.
In the possession of Mr. Desmond Coke.



PORTRAITS À LA MODE.

French print, showing the life-size shades in process of making.



The late LORD FAUCONBURG. Size 15 x 20 ins. Painted silhouette picture at Knole.



Coloured silhouette portrait, early nineteenth century. Grey dress, blue cap ribbons. In the possession of Mrs. E. N. Jackson.



SIR HENRY JOHNSON, G.C.B., and SIR JOHN JOHNSON, Welsh Baronet, taken at Bath in 1827. From *Bath Characters*, by August Edouart. In the possession of the Author.



ISABELLA LUCAS, aged 36 years,
hawker of tinware.
From Edouard's *Folio of Bath
Characters*.



Portrait of a slave, G. WRIGHT, born
in Virginia, belonging to Ch. Oxley.
Taken by Edouard at New Orleans,
March 1st, 1844.

This portrait is reproduced to show the
artist's method of naming and dating
all the portraits in his folios, also his
method of adding white for collar,
which is seen as a thin line when
the black paper side of the portrait
is shown.



JOHN HOWARD PAYNE, author
of "Home, Sweet Home," etc.
Washington, April 22nd, 1841.



MR. DAVID HOFFMAN. Taken
at Baltimore, Dec. 9th, 1840.

All the portraits on this page are in the possession of the Author.



UNKNOWN. In the possession of Francis Wellesley, Esq.:



Supposititious silhouette of WILLIAM MAKEPEACE THACKERAY reading.



THE PARSON'S LADY.
By Master Hubbard.



MRS. DELANEY.
In the possession of Francis Wellesley, Esq.



Portrait painted on glass, by Rosenberg, of Bath. Original frame. In the possession of Mr. Desmond Coke.



BRAY, Historian of Surrey.
In the possession of Francis Wellesley, Esq.



WELLINGTON.
Cut paper portrait, touched with gold.
In the possession of Francis Wellesley, Esq.



Silhouette in black and colour.
In the possession of Mrs. Leggett.



FRÉDÉRIQUE
Baronne de Hesseheim
Epouse du Prince Louis G. Ch.
Landgrave de Hesse-Darmstadt
In the possession of Francis Wellesley, Esq.



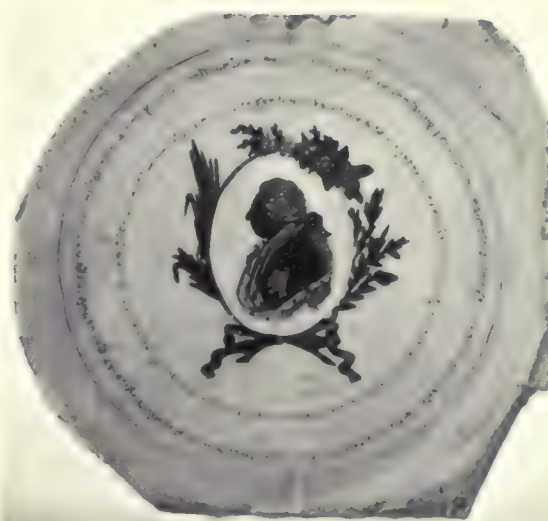
Painted silhouette. In the possession of Lady Sackville, Knole.



At Knole.



Quaint portrait of a child. In the possession of Mrs. Head.



Portrait of George III., surrounded by minute lines of writing, actual size. In the possession of the Author.



Silhouette portrait group. In the possession of Mr. Maberly Phillips, F.S.A.



CHECKMATE.

From the *Treatise on Silhouettes*, published in 1835.



Silhouettes from Lavater's *Lecture XVII.*, published in 1794.

Hammam Hotel



*Yours truly
Phil May
54*

Portrait of himself, sketched by Phil May, 1894.

*KENNEDY
AQUARIUM*



*Phil-May
1890*

Kennedy, of the Aquarium, sketched by Phil May, 1890.



Glass painting by Mrs. Beetham, showing the real shadow portrait behind.



GEORGE III., his wife and family. with footman.
A large, authentic group painted on glass.

All these portraits are in the possession of Mr. Desmond Coke.



"OLD" CROME.
Silhouette, by August Edouart.



PAGANINI, by Edouart, considered by the musician to be the only likeness ever taken which was not a caricature. From the *Treatise on Silhouettes*, published in 1835.



Papa Mamma. Miss. Tom. Kate. Maggy. Lucy. Dick. Bobby. Nanny. Bijou.

Family group in the all-in-a-row method of the Georgian period.



Painted portrait with elaborate gold pencilling. This remains in its original maple-wood frame. In the possession of Mrs. Fleming.



Portrait of Lord Byron, as he appeared after his daily ride at Pisa and Genoa. Cut by Mrs. Leigh Hunt, between January and July, 1822.



Family portraits cut out in black paper, mounted on white satin. A wreath of forget-me-nots, roses, ivy, jessamine, and fern is embroidered, and at intervals lovers' knots of plaited hair are tied. The nine plaits of white, grey, brown, auburn, and golden hair are probably souvenirs of the portrait subjects. This interesting specimen is in the possession of Mrs. Wadmore.



Miniature of CHARLES I. cut out of thin paper. In tortoiseshell frame.



REBECCA TOWN,
born 1799.



CAPT. J. SMITH, of Dartmouth.



FRANCIS TOWN, born 1796.
Painted on card.



MRS. TOWN. Painted on
card by J. H. Gillespie.
In the possession of Mrs.
Whitmore.



NICOLAS BROOKING, born
1755, died 1830.
In the possession of Mrs.
Whitmore.



MRS. NICOLAS BROOK-
ING, died 1840.
Painted on card by
Watkins.



ELIZABETH HOLDSWORTH BROOKING,
died 1822. By Watkins.



SALLY CORNISH (*née* BROOKING),
of Scobell, Devon.

All the portraits on this page are in the possession of Mrs. Young, with the exceptions stated.



SOPHIA MAGDALENE HOLWORTHY, youngest daughter of Rev. S. Holworthy. Portrait cut in card.



F. C. JONES, wife of Bishop of St. Davids, eldest daughter of S. Holworthy.



SAMUEL HOLWORTHY, Esq., born 1758.



NICHOLAS HADDOCK HOLWORTHY, R.N., born 1761. In the possession of Mrs. Loggin, of Brighton.



EMILY THURSTON. In the possession of Mrs. Nicholls.



REV. J. DIXIE CHURCHILL, Rector of Blickley, Norfolk. Cut hollow in white paper over black. In the possession of F. M. Holworthy, Esq.



EDWARD JOHN HOLWORTHY, Esq., 3rd son of Rev. S. Holworthy, of Croxall, Derbyshire, Major 14th foot. Died 1864.



REV. W. H. HOLWORTHY, 4th son of Captain Matthew Holworthy, born 1792. Cut hollow in white paper.



Lancaster,

1824.

AT A LARGE ROOM ADJOINING THE MERCHANT'S COFFEE ROOM,
MARKET STREET.

Striking Likenesses cut with common **SCISSORS!**
in a few seconds, without either *Drawing*, or *Machine*, or any other aid, but by a mere
glance of the **EYE!!** by **MR. SEVILLE.** Full length Figures, Animals,
&c. &c. cut in any attitude. Profiles faithfully copied. Plain Bust 1s. Two
of the same Person 1s. 6d. Elegantly Bronzed 1s. each extra. Frames in great
variety on Sale.

Attendance

From 11 till 1, from 3 till 5,
and from 6 till 9 o'Clock.

ONE SHILLING

Full length 5s. or 2 of the same 6s. 6d.

Families attended.

HANDBILL ADVERTISEMENT OF MR. SEVILLE.



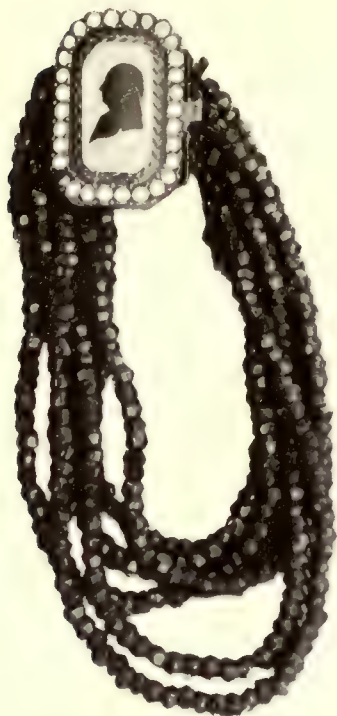
THE METTERNICH FAMILY.



QUEEN VICTORIA.
Cut paper pencilled with gold. In the possession of
Francis Wellesley, Esq.



SPORTS.
From Edouart's *Treatise*, published in 1835.



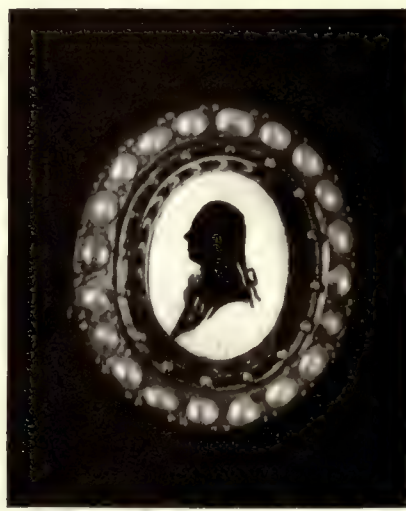
Jewelled silhouette clasp on a bracelet of garnets.



Portrait by the Russian silhouettist, A. Rozen.
Signed and dated 1796.



Signed portrait by Rayner, 1808.



Silhouette mounted as a ring. It is
shown twice the natural size.

These portraits are in the possession of Madame Nossof, Moscow.



Signed portrait on glass, by Hübner, dated 1797.



Signed portrait of an Officer, by Pahly.

In the possession of Madame Nossof, Moscow.



Machine for drawing silhouettes life size.



Portrait of GEORGE III. In the possession of Lady Sackville, Knole.



ROBERT BURNS.
Given by the poet to his friend, J. Cotterall.



WASHINGTON.



Two silhouettes by August Edouart.
The portraits on this page are in the possession of Francis Wellesley, Esq.



MARIE ANTOINETTE.



DUCHESS OF DEVONSHIRE.



MRS. HOPE.



MRS. GRAY.

The portraits on this page are in the possession of Francis Wellesley, Esq.



Silhouette drawings in Indian ink, by Princess Elizabeth, daughter of George III. They were given by the Princess to Lady Banks, at Windsor, August 27th, 1811, and are now in the possession of Lady Dorothy Nevill.



KINGSLEY FAMILY.
In the possession of Francis Wellesley, Esq.



KINGSLEY FAMILY.
In the possession of Francis Wellesley, Esq.

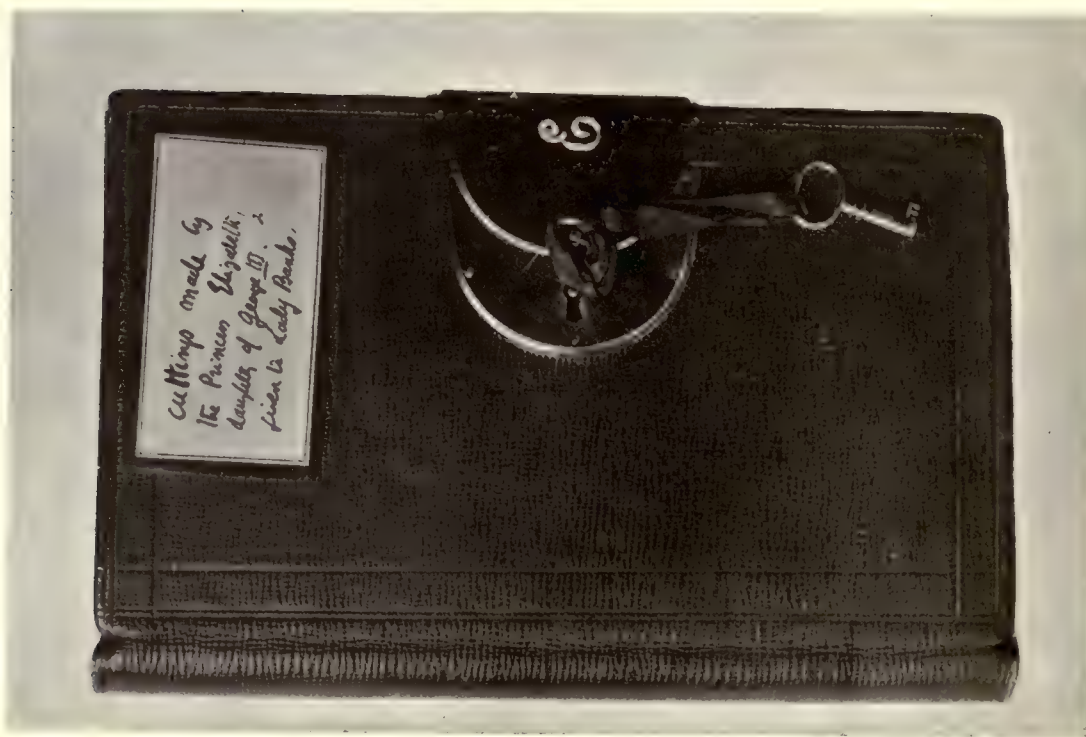


Silhouette of the eighteenth century, painted
on card.

In the possession of Mr. Desmond Coke.



CUPID.
Cut silhouette. In the possession of
Mr. Desmond Coke.



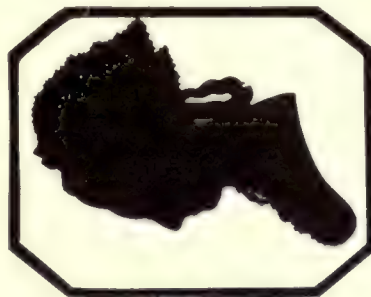
Blue Morocco bound volume with silver clasp, in which is preserved the silhouette work of Princess Elizabeth. Now owned by Lady Dorothy Nevill.



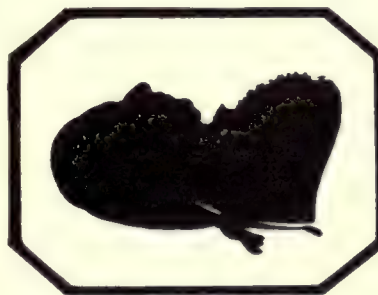
Group of volumes, containing 5,579 English portraits taken from 1825 to 1839, and 3,625 American portraits taken from 1839 to 1845, by August Edouart, who used them for exhibition purposes, and also as records, as a photographer keeps his negatives.



Caroline



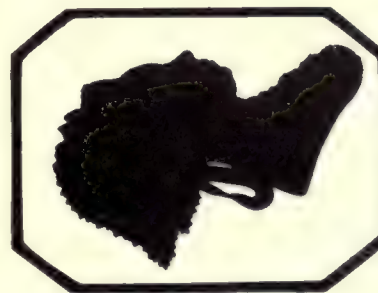
Hester



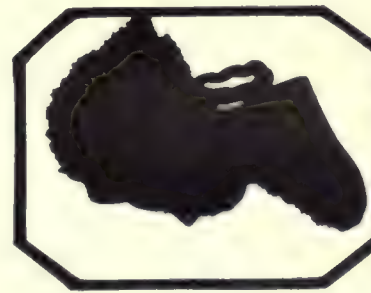
Thos Devereil



Elizabeth



Ann



Susan

WILLIAM JORDEN 1783

Portraits of the Devereil family, painted by Jorden on glass. Formerly in the Montague Guest collection, now in the possession of the Author.



Portrait painted on convex glass, so that the shadow picture is seen on the flat card behind.



Shadow portrait of a lady delicately painted on glass. The tortoiseshell comb and gold ear-ring are in colour.



Shadow picture painted on convex glass.

All the portraits on this page are in the possession of the Author.



Saucer with blue fish-mark, with *a* in gold. Portrait of Danté.



Basin and cover in white china with gold ornaments and black silhouette portraits.



Tea-cup of Fürstenberg china, in white and gold, with black silhouette portrait, 3 inches high. In the possession of the Author.



Tea-cup with gold floral ornament and black silhouette.



Coffee-cup with gold and coloured garlands, black silhouette.
This porcelain, with the exception stated, is at Knoke.



MEMBERS OF THE BINNS FAMILY.



FAMILY GROUP.



Signed portrait of JAMES SWORD, ESQ., of Armfield, May 25th, 1832, in original bird's-eye maple frame provided by the artist. This portrait was identified through the discovery of its duplicate, cut at the same time, named, dated, and pasted in Edouart's reference folios.



Portrait of the actor Onoye Takanojo with one of his poems, also a silhouette portrait of the same actor. One of a series, "Mako no tsuki Hana no Sugata-ye."
 ("A flower form picture (before) a real moon.")
 Signed, Ichiyeisai Yoshiiku, Shasei.
 Ichiyeisai Yoshiiku, facsimile.
 Dated, Asei Hare 4 = 4th month, 1855.



Painting on ivory, unrelieved black.



Gold mounted brooch, signed Miers.
The portrait is pencilled in gold.



Painting on ivory. Drapery border
on glass.



Patch-box of ivory mounted in gold. Portrait signed Miers.
Blue enameled lid.



Portrait, cut hollow in white paper
laid over black satin, brushwork
added.



Portrait painted on blue tinted ivory
mounted in gold.



Painted on glass with composition
backing. The other side of the
pendant has a brown silhouette on
card, by Foster.

All the objects on this page are in the possession of the Author.



A. ROZEN, dated 1796.



Portrait of the EMPEROR PAUL OF RUSSIA
as a child. Signed Losse.



Signed picture by Anthing, the finest silhouettist of Goëthe's time.
The central figure is that of Gustav Adolph.

All the silhouettes on this page are in the possession of Madame Nossof, Moscow.





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